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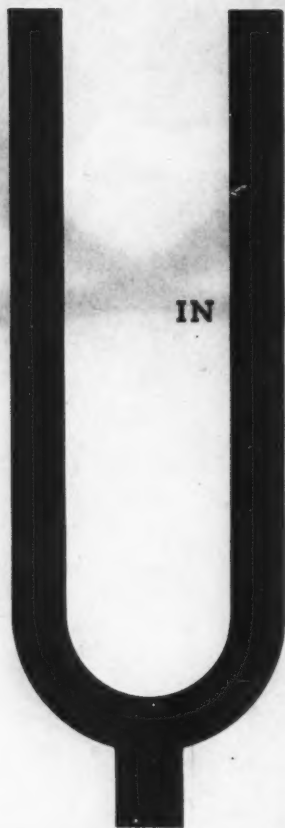


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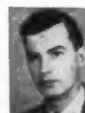
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# The School Musician

4 EAST CLINTON STREET  
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Founded in 1929

A magazine dedicated to the advancement of school music—  
edited for music directors, teachers, students, and parents.  
Used as a teaching aid and music motivator in schools and  
colleges throughout America and many foreign countries.

Vol. 26, No. 3 November 1954

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## "They Are Making America Musical"



**William C. Robinson of Norman, Oklahoma**  
A.S.B.D.A. State Chairman

"I believe that our most important job as music educators is to give our students an insight into the appreciation for the finest in music, so that their lives will be enriched through the love and enjoyment of music. I believe that the best way to achieve this goal is to give our students the finest professional teaching of which we are capable, thereby developing the finest musical groups of which we are capable", says William C. Robinson, Director of Instrumental Music of the Norman Oklahoma High School.

Because of his outstanding musical accomplishments and administrative ability, Mr. Robinson has been appointed the Oklahoma State Chairman of the American School Band Directors Association. He received his BME at Oklahoma University in 1942 and his MME at the same university in 1946. He has directed the Norman High School Band since 1946 during which time, the group has won many honors. Last May his band was one of only three class A bands to win a State Superior rating. The band also won the distinction of being the most outstanding concert band at the famous Enid Festival. Mr. Robinson is particularly proud of this accomplishment in as much as his school has an enrollment of approximately 615 students.

Though a very busy man with his band, community, and ASBDA activities, he still finds time to enjoy his two favorite hobbies, golf and bridge. He has a very sweet wife, Mimrie, and two lovely children, Bill (jr) age 6, and Charlotte, age 3.

The entire staff of **THE SCHOOL MUSICIAN** is proud to present this aggressive young Band Director who is truly assisting in the wonderful work of "Making America Musical".





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November, 1954

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

# SMART IDEAS



## "Portable Yardlines" Should Be Popular With Directors

The Musical Specialties Mfg. Co. founded by Sidney Berg, who is still active as a High School Band Director, plans to supply the band and orchestra director with those items necessary for successful work which are unobtainable on the present market. One of these items is the Portable Yardlines. Made of a heavy weight material which is slightly elastic, these lines hug the ground so that they are not bothered by wind or student tripping. A reinforced grommet is placed every five feet for additional pinning to the ground in case of high grass or uneven ground.

The Yardlines come in 17½ yd. strips which is one third the width of a football field. On the end of each 17½ yd. strip is a sturdy metal loop. A prong is pushed into the ground through these loops which hold the lines in place, and also serves as a

(Turn to Page 59)



## B&J Offers S.S. Stewart Model "600" Amplifier

Here is the S. S. Stewart Model "600" Amplifier, distributed by Bue-

geleisen & Jacobson, Inc., New York and Toronto.

Priced at \$120.00 the Model "600" is described by B&J as a power packed, extremely sturdy amplifier genuinely rated at 15 watt output, as the output stage consists of two number 6V6 tubes in push pull. The acoustiboard case acts as a baffle for the powerful 12" speaker and aids in the reproduction of a clear resonant tone without distortion. The case is covered with brown ostrich grain imitation leather throughout. The tremolo circuit has two controls, one which regulates the intensity of the tremolo, and the other regulates the speed. The use of both produce unusual tonal effects.

Further information may be obtained from Buegeleisen & Jacobson, Inc., 5-7-9 Union Square, New York 3, N. Y. Canadian readers may write Buegeleisen & Jacobson, Ltd., 720 Bathurst St., Toronto 4, Ont. Be sure to mention the SM when writing.



## Har-Tee, Inc., Features Practical Safety Candles

The traditional "Christmas Candle Procession" may now be presented in complete safety. Beautiful as it may be, Choral Directors have always had that inward fear of using real candles for the procession because of the chance of fire. Now their worries can be forgotten. Har-Tee, Inc., Box 3101, Cleveland 17, Ohio, has developed a life-like electric candle that is completely safe.

The Deluxe Model of this candle is 10" tall and retails at \$1.25 each, less batteries. You have a choice of colors in the candle and bulb. The Economy Model is 7" tall and sells for 75¢ each. It comes in a silver

(Turn to Page 59)



## Music Christmas Cards Available From Musiclef

Band, Orchestra, and Choral Directors who like distinctive and personalized Christmas cards will be interested in the music cards that are manufactured by Musiclef.

Every card has a beautiful picture on the cover that carries a variety of musical themes. Some are in the dignified vein, while others are tinged with humor. Prices range from 25 cards (including name imprint) for \$4.00 to 100 cards for \$25.00, depending upon the quality of card desired.

For samples of these excellent cards, write direct to Musiclef, L. J. Morton, P.O. Box 192, Woodside, N.Y. When writing, it would be very much appreciated if you would mention that you read about the cards in THE SCHOOL MUSICIAN.



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## Joe Skornicka's "Music Talent Scout" Outstanding

The "MUSIC TALENT SCOUT" ... a preliminary course for all instruments, prepared by Joseph Skornicka  
(Continued on Page 8)



## *The Economy of Quality*

Every year hundreds of thousands of youngsters are given the opportunity of enjoying a fuller, happier life through Music. Children are naturally musical, and teachers are well trained to bring out the latent talent which virtually *every* youngster possesses. When students fail, it is all too often the fault of the instrument itself — for no beginner can become enthusiastic about music, or should be expected to succeed, with a clarinet or trumpet even an experienced professional would find difficult to play.

When the parent seeks the advice of experienced teachers and music merchants the problem of selecting a correctly designed, correctly made instrument is relatively easy of solution. A musical instrument is normally a once-in-a-lifetime purchase — the quality and musical fitness of that instrument can be a continual source of pride and inspiration or of lasting regret. The slightly higher cost of a quality

instrument is trifling when divided by the many years of satisfaction and pleasure which only a *quality instrument* can bring.

Good quality instruments need *not* be prohibitively expensive. Your Leblanc dealer will be happy to show you *musically correct* clarinets, saxophones, flutes and double reeds, trumpets and cornets in several price ranges. The finer the instrument you can afford *at the outset*, the better your youngster's opportunities of achieving lasting success and happiness through Music, and the less it will cost you in the long run to insure your youngster the fullest benefits of a Music Education.

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**BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA**

## SMART IDEAS

(Continued from Page 6)

nicka, supervisor of Instrumental Music at Milwaukee, Wisc. public schools . . . is being stocked by David Wexler & Co., Chicago wholesalers.

This talent finder is a preparation for the study of any band and orchestra instrument. Parents as well as music directors want to know whether the child has sufficient talent to warrant the purchase of an instrument. Successful completion of the "Music Talent Scout" provides just such information . . . and practically assures success in the playing of any instrument . . . strings as well as percussion.

The "Music Talent Scout" is a real musical experience for boys and girls. It discovers general aptitude in music, cooperation, diligence, application and an interest in music appreciation. It builds good rhythmic foundation, music reading ability, correct phrasing and breathing, and an experience in ensemble playing.

It is written for all the usual instrumental instruments, including the 2-octave varieties. Only one page is devoted exclusively to the 2-octave instruments.

This course may be completed in one semester ( $\frac{1}{2}$  year) of 16 to 20 lessons. Upon its completion, the band and orchestra directors will have more conclusive information than can be obtained in a short session of testing. This information will be most valuable in determining what the future in music holds for the child.

Price is \$.40 each. Write Wexler offices at 1243 S. Wabash, Chicago 5, for more information, or ask your music dealer.



**T&D's "Play Rhythm Set"**  
**Great for Young Students**

Targ & Dinner, Inc., "The Wholesale Music Center" Chicago, Illinois is pleased to announce the distribution of the DING DONG SCHOOL "Play Rhythm Set".

Designed especially for DING DONG SCHOOL. This percussion instrument set makes a wonderful gift item for children of all ages—from the very young nursery school child,



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For solo work, for the small dance combos so popular in school, and for the saxophone sections of orchestra and band these moderately priced Elkhart's are a real help to musical progress. Their full rich tone, their flexibility and quick response, and their easy blowing qualities lead to a contagious musical vitality that improves the output of the whole band. Bandmasters working for finer musical accomplishments—students looking for a saxophone that is easier on the pocketbook and more fun to play—are urged to try an Elkhart.

Buescher craftsmen provide quality that's way above the price. Ask your Buescher-Elkhart dealer to let you see for yourself.



## No. 30-A B<sup>b</sup> TENOR

The preferred moderately priced tenor among young musicians. Exact proportions of bore and taper assure round, full tone from lowest to highest notes. Low register is especially soft and resonant. Fool-proof floating style octave mechanism eliminates adjustment difficulties. Extra high F fingertip facilitates fast passages using high E and F. Fully articulated G# mechanism. **\$257<sup>50</sup>**  
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## SMART IDEAS

(Continued from Page 8)

up to and including teen-agers. It is packaged in a big handsome display carton and is de luxe in every respect. The maracas are made of sturdy styrene, the triangle is attractively plated and the sand paper on the rhythm blocks is replaceable. The instruction book by Miss Frances is wonderfully illustrated and has many ideas for the youngsters to enlarge upon to enjoy their PLAY RHYTHM SET. Nationally featured on famous Ding Dong School TV program.

Packed one dozen sets to a master shipping carton, the PLAY RHYTHM SETS retail for only \$2.50 B each. See it at your local music dealer or write to Targ & Dinner, Inc., 425 S. Wabash Ave., Chicago 5, Illinois for details. Be sure to say you saw it in The SM.



## Selmer Introduces New "Mark VI Saxophones"

Mr. J. M. Grolimund, president of H. & A. Selmer, Inc., has announced that the Selmer (Paris) Mark VI Saxophone is now in full production. All orders for saxophones will now be filled with the new model, according to Mr. Grolimund.

The name Mark VI signifies that this is the sixth basic model since Selmer Saxophones were first introduced in the United States and were awarded a gold medal in the St. Louis Exposition in 1904. Mr. Grolimund stated that announcement of the new model constituted a part of Selmer's celebration of its 50th Anniversary in this country. The introduction of the new saxophone is a part of a continuing program of development, scheduled over the next several months in celebration of the anniversary.

The Mark VI Model, the first major model change in the Selmer Saxophone in about ten years, represents a major step forward both acoustically and mechanically, Selmer reports. Technicians at the Selmer plant in

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the brilliant voice that  
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"... the flexibility of the strings, the variety of color of the woodwinds, and the power of the brasses..." that's the way the world's foremost concert saxophonist describes the Buescher. Bandmasters and students will want to keep those qualities in mind when selecting an instrument. Buescher "400s" are matchless in design, construction, easy-playing, and durable mechanisms. Ask the Buescher dealer in your area to show you the many exclusive features.

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**B-7 E $\flat$  ALTO**

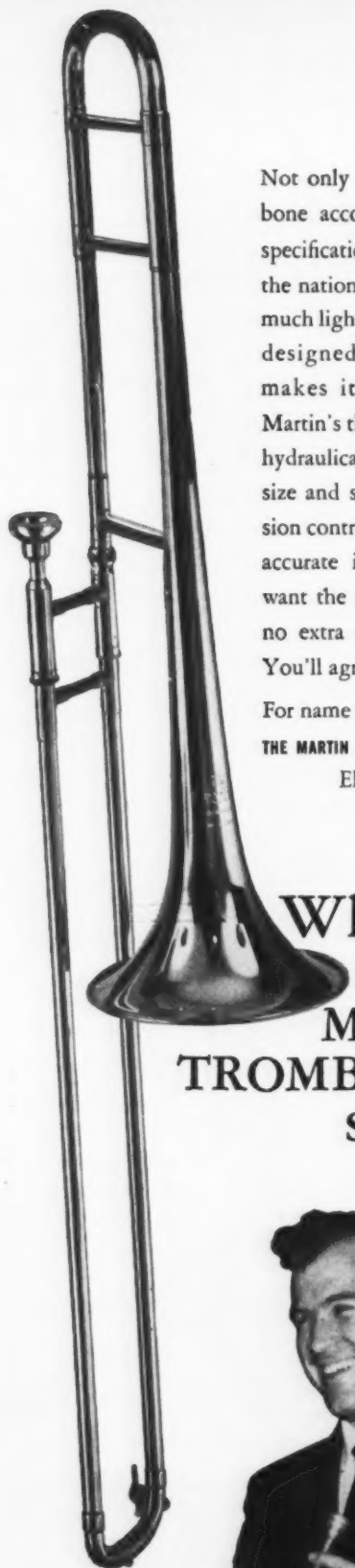
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For name of nearest dealer, write  
**THE MARTIN BAND INSTRUMENT COMPANY**  
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## What makes the **MARTIN** **TROMBONE** so terrific?



O. B. Massingill,  
 well-known trombonist

### SMART IDEAS

(Continued from Page 10)

France have been working on the new model for some ten years, and experiments have resulted in extensive changes in scale for improved tuning and response of extreme low tones, the usually difficult middle D, and the tuning of the left-hand upper register tones. Response has been improved by changes of the neck and upper bore. Comparisons with earlier models indicate that the Mark VI also has a more compact tone and greater carrying power.

Mechanically, the Mark VI features a completely revised octave key mechanism that gives faster, more positive octave jumps. The octave yoke, which has been a distinctive sign of the Selmer Saxophone for many years, has also been completely redesigned for greater strength and efficiency. The distinctive new yoke is shown in the illustration above. An entirely new mechanical principle has been employed in the construction of spatulas for the left-hand little finger. The action of this usually sluggish assembly is now comparable to the remaining keys of the instrument in lightness and speed. Moreover, the ingenious hinging of these spatulas maintains a level relationship among the keys for awkward intervals from C# to B, B to Bb, etc., so that the little finger cannot possibly catch in moving from one level to the next. Some key groupings have also been relocated, and in conjunction with a new adjustable right-hand thumb rest and the unique giant left-hand thumb button, these make the Mark VI more comfortable and relaxing to hold and play. Action throughout the instrument appears to be noticeably faster, especially on octave jumps and the extreme low

(Turn to Page 42)

### Vincent Bach Publishes Great New Manual

Vincent Bach, known from coast to coast for his outstanding clinics on brass instruments and embouchure has published a new manual, "Embouchure and Mouthpiece". Priced at \$1.00, this 88 page manual is destined to be the greatest guide to the development of good embouchure and brass players ever written. It's more than a dozen chapters are effectively illustrated so that even the rank beginner will be inspired. The SM recommends that every band director and brass student in America secure a copy of this outstanding publication. It may be ordered from your local music dealer, or by writing direct to the Vincent Bach Corporation, Mount Vernon, New York. It would be greatly appreciated if you would mention the SM when buying.



# 216 OUT OF 300-Subscribed

Read what this music director says...

**COONTZ JUNIOR HIGH SCHOOL  
BREMERTON, WASHINGTON**

**THE SCHOOL MUSICIAN**

4 East Clinton Street

Joliet, Illinois

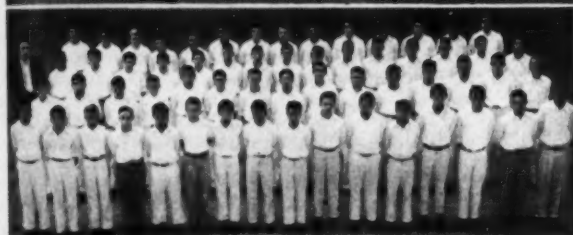
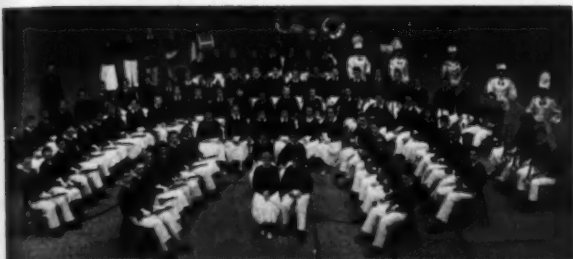
Dear Editor:

Coontz Junior High School of Bremerton, Washington, last September inaugurated THE SCHOOL MUSICIAN "Bundle Plan" and what a success it was. We only have about a thousand students in our school. As director in charge of the instrumental music and also the Boys' Glee Club and General Music, I gave a pep talk to my classes and explained the value of the magazine to each and every student. The students numbered three hundred a day, and out of the 300, there were 216 students who subscribed. I found the magazine to be of real value to all music groups. The most outstanding thing was, that out of 72 General Music students, 71 subscribed to THE SCHOOL MUSICIAN. I used the magazine as a supplementary text book. Once a month students were required to give an oral report and hand in a written theme. The students really liked it. We have developed still more interest in music due to THE SCHOOL MUSICIAN. The students in the General Music Classes are pupils who neither play an instrument nor sing, yet they subscribe.

We all think the magazine is tops and look forward each month for the new copy to arrive. I do hope many other schools will get on the bandwagon and subscribe to the Bundle Plan.

Very sincerely,

(signed) William M. Johnson  
Coontz Jr. High School  
Bremerton, Washington



Here is the wonderful Junior High School Band, Chorus, and Orchestra of Bremerton, Washington. Mr. William Johnson their director says, "We all think the magazine is tops and look forward each month for the new copy to arrive."

## How to USE The BUNDLE

Directors can have students read the Clinical Section each month that is written for their respective instrument. There are 10 complete Clinicals in each of the ten yearly issues.

Directors may assign or call for volunteers to report each month on the four to six full length feature articles. Students should study both the Teen-Agers Section and the School Music News to see what other bands are doing throughout the nation. Parents can read the magazine at home so as to be better acquainted with the over-all scope of Band programs in America.

## How to ORDER The BUNDLE

The famous SM "BUNDLE PLAN" was devised in order to give the students in high school bands, orchestras, and choruses the opportunity to have their own personal copy of THE SCHOOL MUSICIAN at a very low cost. The regular subscription is \$2.00 per year. Now every student may subscribe for just \$1.00. You may start anytime.

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## The Band Stand ...



By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

### Our Secretary Says . . .

"Proceedings from four of the six divisional meetings which have taken place in various locations throughout the country since the Seventh National Meeting of December 1952 have been sent to paid-up active members and associate members. Those who have not received their copies, for one reason or another, are requested to write to: Charles Minelli, Secretary-Treasurer, CBDNA, Director of Bands, Ohio University, Athens, Ohio. Extra copies will also be available at the national meeting next December."

### CBDNA Biennial Meeting— Chicago—December 17-18, 1954

This is a repeat heading from last issue, but we mean it to be. Word gathered from our officers indicates that plans are moving along for a bang-up meeting at the Conrad-Hilton Hotel in Chicago, Illinois next month when the college band directors of the nation will converge on the "windy city" for two days of vital sessions, December 17-18, 1954. What a treat it will be to hear the Eastman Wind Ensemble in person with Frederick Fennell conducting when they play the series of Original Band Compositions selected from the six national divisions!

First choices known to the writer

as of this date include:

1. *SINFONIA FESTIVA* by John Verrall—representing the Northwest Division.
2. *SUITE IN F* by Frederick M. Breydert—representing the Eastern Division.
3. *PRELUDE AND SCHERZO* by Norman C. Dietz—representing the North Central Division.

It is quite possible that some of the Division Second Choice compositions will also get a hearing. If this is so those in attendance may hear:

1. Gerald Kechley's *INTRODUCTION AND FANFARE* from the North-West Division
2. Weldon Hart's *SONG AND CELEBRATION* from the Eastern Division
3. Donald E. McGinnis' *SYMPHONY FOR BAND* from the North Central Division

Better send in that reservation now to the Conrad-Hilton Hotel to be all set for the happenings on December 17-18th. A further note from our efficient Secretary states, "Members are also requested to bring to the National Meeting: (a.) Concert programs, (b.) Brochures, (c.) Other materials.

You may exchange these for similar materials brought by your fellow college band directors.

### Invite One Other Band Director To Join

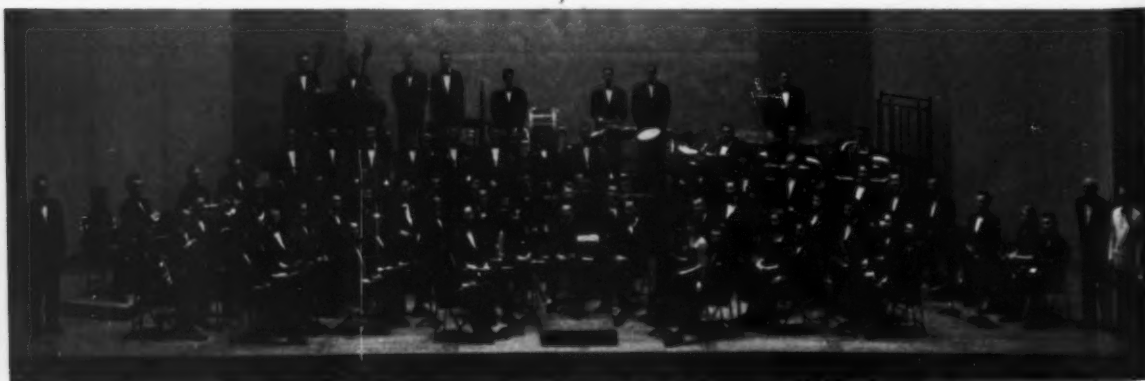
Now is a good time for all good college band directors who are members of the CBDNA to look about them and invite at least one non-member college band director to plan to attend the Chicago Biennial and become an active CBDNAer. If each member would do this we could easily double our membership in one year. Why not try it?

### More First Performances by College Bands

(Continued from the June 1954 issue)

45. Albert INGALLS—*CONCERTO FOR PIANO AND BAND*, First performed August 18, 1952 in Seattle, Washington by the University of Washington Summer Band, Walter C. Welke conducting. Miss Shirley Munger, pianist. Program note: "Mr. Ingalls is a graduate student in composition at the University and this composition represents a partial fulfillment of the requirements for his Master's degree. The soloist, Miss Shirley Munger, has presented many "first performances" on these occasions and will leave shortly for advanced study in Paris on a Fulbright Scholarship."

46. Norman and LOCKWOOD—*"GOIN' TO TOWN"*, first performed February 11, 1945 in Oberlin, Ohio  
(Turn to Page 55)



PICTURE OF THE MONTH: University of California Concert Band, Berkeley, California, James Berdahl, Conductor. We are happy to salute our California-Western Division of the College Band Directors National Association with a picture of the fine University of California Concert Band. James Berdahl, present conductor, was Director of Bands at the University of Virginia, Charlottesville, Virginia, before going to Berkeley. He is also a member of the Board of Directors of the American Bandmasters Association. We know the band program at Berkeley is in safe hands as long as James holds the baton. We wish every success to the University of California Bands!

# Helpful Hints In Teaching The Clarinet

By Pat Arsers

Almost without exception the poorest part of our amateur bands is the Bb clarinet section. This has puzzled the writer no little, and he is still not certain that he can assign the cause to any one factor. With the wealth of good material available, and after exhaustive study of same we find much wanting as far as practicability is concerned. We have yet to find a suitable explanation of embouchure formation; perhaps no two authors can agree. Certainly the prime factors must be agreed upon. After careful analysis only two things are actually essential, first, that the student get the lower lip as flat and hard as possible, second, that the chin be kept down. When it resolves itself so easily the wonder is that more good clarinet tones aren't developed.

Another overlooked factor in teaching the clarinet is the relation of fingering the instrument. It is practical even in the beginners classes to teach that when fingering the F scale in the low register, the student is actually playing the C scale (middle register) without the register key. The same applies to the key of E in the low register being identical with the key of B in the middle register. I realize this solves no tone problems of the middle register but it certainly is applicable and within reason for the average student. The student certainly should be advised that practicing the C scale, middle register, for technique, is as good as practicing the F scale in the low register.

Extreme high register tones and fingerings are perhaps the worst of all of the students and teachers problems. A set pattern of chromatic fingerings from the low E thru the C above the staff should be taught using the F-sharp trill key for the F-sharp. The express purpose for this is the simplifying of the fingerings from C above the staff to high G. In addition, the first finger of the left hand should be designated as an additional register key. With this in mind the student should use exactly the fingerings that he used (add the 4key-little finger right hand for intonation) in the middle register excepting high G. Thus the three registers can be easily ex-

plained and put to practical use. Please refer to the accompanying chart.

When presented in this fashion it is not difficult to visualize fingerings and the accompanying chords. Note then that the low register A becomes E (top space on the staff) with the addition of the register key, but becomes C# above the staff by lifting the first finger of the left hand. If the student is well grounded fundamentally they quickly recognize the A major chord with the third the top note. This provides an excellent drill for intonation and tone if played in slurs and long tones. Start with the tonic note, slur to the top note, and then the fifth. By lifting one finger the next chord starts with low Bb, adding the register key makes F, and lifting the first finger of the left hand and adding the D# key (or 4 key with the little finger of the right hand, for better intonation, becomes D above the staff. Thus the Bb chord. Using the six basic fingerings from low A thru D in this fashion solves a good deal of the fingering problems in the upper register.

For development of tone on the clarinet it does not seem to be enough to practice long tones. There are many things to be said in favor of long tones but they do not seem to be all inclusive. Experience has taught me that practicing the extreme high register of the clarinet improves the middle register. Why this is valid I cannot rightfully say but I do know that it is true. Also the practicing of the "squeak tone" as I call it, for want of a better name, helps in tone development. A good "squeak" tone lies close to the D above the staff, and if practiced to stimulate the true tone it is surprising how the upper tones will improve. The best tone exercise for the individual and the section is the exercise introduced by Vincent J. Abato some years ago. I am sure he will not object to my mentioning it in this article for it is not a copyrighted exercise or written commercially to my knowledge. It is a register extension exercise and written in whole notes starting on low E to F, repeated an octave higher, and going to the

(Turn to Page 42)

SIMPLIFIED CHART FOR REMEMBERING THE SIX BASIC FINGERINGS IN ALL THREE REGISTERS

A-E-C#	Bb-F-D	B-F#-D#	C-G-E	C#-G#-F#	D-A-F#





As four young students play on two real pianos, others play on paper keyboards, singing as they play. "One can't ask for more intense interest," says Marjorie T. Sellers, author of this interesting and highly informative article.

## Ear Training In The Elementary Piano Workshop

By Marjorie T. Sellers

In a lyrical moment, Stravinsky once declared that music is a power that existed in the universe even before man was created. Lilla Belle Pitts, almost as poetical, estimated that music is certainly as old as the human race. Marian Flagg reminds us that in the thousands of years man has poured out his soul in song, it has been a personal expression through *melody*. "If we conceive of this aural art as the universal heritage of man, the music educator's privilege is to tune the child to it, to develop his awareness of basic elements. Since it is an aural art, the ear is the logical approach."\*

Melody is the natural approach to the teacher's first goal, aural education. The average child at the middle elementary level is acquainted with many melodies gleaned in the home, nursery school, primary grades, church school, radio, moving picture shows and television. Many children in this group are experienced and skillful singers. In Carolyn Alchin's

words, melody is the one simple and real fact in the beginner's inner consciousness and experience of music.

To the class piano teacher, this means that the singing approach is the normal approach. A new song is presented, a spiritual thing made manifest in *melody*, a form familiar to the child—expressive, for instance, of falling autumn leaves, a flowing stream, of a sleepy child, or an Indian dance. If it is presented with skill that expresses the musical content, the child's response is immediate and buoyant.

If the melody is an old friend that he has not heard for a while, the reaction is even more positive. The response to "Silent Night", for instance, is invariably an exalted mood. The magic of certain melodies never wanes. They have sure power over human emotions.

In considering the emotional effect of the melodies used in beginners' groups in class piano, it seems that the new and the old alternate with endless variety and satisfying repetition. "Old Hundred", "Battle Hymn of the Republic" and "America"—these are selections which the children love and are proud to be able to play and accompany. The new

songs, on the other hand, are welcomed by the eager, inquisitive, capable fourth and fifth graders. Their emotional and intellectual grasp should not be under-estimated. They enjoy minor mode as well as major. They like mysterious songs, tragic songs, nonsense songs, love songs, noble songs and dancing songs.

It is important to use *good* melodies in beginner's classes, those which, in Marian Flagg's words, "have become moulded by time into the essence of musical charm and emotional satisfaction." If they learn to sing and play *real* music every time they come to class, the pupils will have a treasure to take away with them.

A common failing among pianists is the lack of aural sensitivity. Leslie Clausen has stressed the fact that the student must, at all times, hear what he creates. "It is sound that he works with", said this creative piano teacher. "If he does not hear, he is like a painter at work in a dark room."

How do we begin then to develop this conscious ear work, which leads to mental imagery? The class piano teacher has countless opportunities to utilize the ear approach. Let us consider first "Looby-Loo", a singing

\*This quotation is from "A Study of Creative Class Piano at Fourth Grade Level" a Master's Thesis by the author, University of Southern California, 1950. The present series of articles is based on this research.



game, with its combination of rote melody, rhythmic body activity and play spirit. It is effective at the first lesson of the term or at any other lesson.

The teacher's method is here (see Looby-Loo in illustration) presented in the form of a monologue. It should be kept in mind, however, that a skillful teacher reduces talking to a minimum. As the teacher suggests action, he suits the action to the word, whenever possible.

#### Aural Approach to Rhythm

Teacher: Close your eyes, boys and girls, as you listen to this song. Try to feel the basic beat. (Teacher sings "Looby-Loo".) Now, I will sing it a phrase at a time. I want to see who feels the beat. Close your eyes and sway to the pulse. Don't peek. You might be the one who feels it first. Show me. (Teacher sings a phrase.) Carl and Carol, you were in perfect time to the singing. Now all listen again. If you hear a part where you could easily stamp your feet three

times, show me by quickly raising your hand. (The teacher plays and sings eight measures, accenting the cadence chords.) Good, Jerry, you noticed the place at the end of the phrase. You be leader. All stand, take each other's hands, holding hands shoulder high. Take sliding steps to the side, on the basic beat. On the strong beats at the end—"All on a Saturday night"—turn in place with three stamps of the feet. (Class sings and dances eight measures.)

Now, form a circle. The next phrase is different. The words tell you what to do. At the end, you hear again the stamping chords. Turn around on three steps, tapping your feet—right, left, right.

This traditional folk game offers rhythmic activity for various parts of the anatomy.

1st verse: Put your left hand in, Put your left hand out, Give your hand a shake, shake, shake, and turn yourself about.

2nd verse: Put your right hand in, etc.

3rd verse: Put your left foot in, etc., etc.

Bodily movement and the play spirit have been found to release any tension in the class, due to self-consciousness or fatigue and to create an atmosphere favorable to musical learning.

In this experience the children have become aware (1.) of the phrase, which is punctuated by bodily action, (2.) of the basic beat, which motivates the melody and (3.) of the contrast of swaying patterns and staccato chords. This has implications for a lesson in functional harmony at a later date.

#### Aural Approach to Melody Singing to Playing

Teacher: Boys and girls, let us sway to the rhythm of a new song. Close your eyes. Don't depend on your neighbor. Perhaps your ear is better than his. Who can feel the basic beat? (Teacher sings "Little River" (see illustration). The pupils (Turn to Page 46)

### LOOBY-LOO

English Folk Game

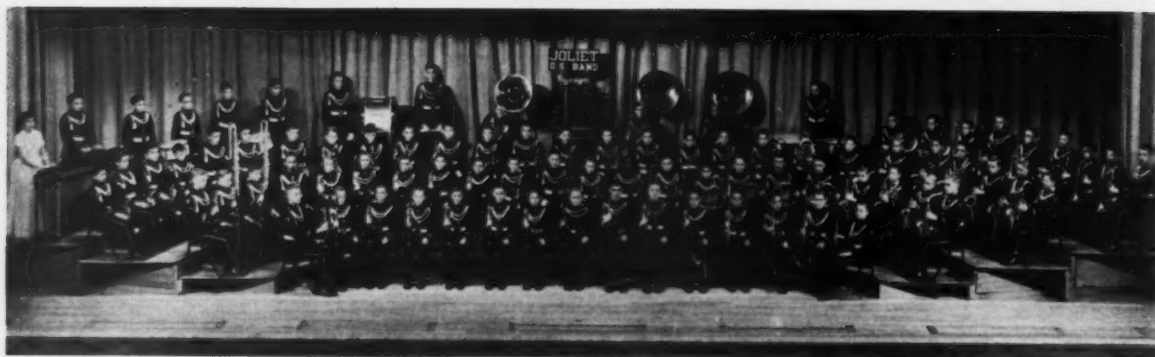
### LITTLE RIVER

R.H.

### INDIAN RAIN DANCE

### LOOBY-LOO No. 2

Class sings melody



Considered the finest Grade School Band in America, this great organization directed by Charles S. Peters has thrilled audiences from coast to coast and Canada. During its famous California tour last spring, the Joliet, Illinois, band played Mr. Peters' transcription of the complete 5th Symphony by Tchaikovsky.

# Never To Be Forgotten

*By Lorine Schieber*

It was a cold day in December, but Director Charles S. Peters of the Joliet Grade School Band was dreaming of warmer days and his concert band's spring tour. On his desk lay two letters of invitation—one from Fort Hays Kansas State College and the other from the chairman of the California Music Educators Conference which was to be held in Bakersfield. "Please come so that we may hear and learn more about your outstanding band," they both said. It was a long-cherished dream—could it possibly come true? Could any band director ever manage to take eighty-seven sixth, seventh, and eighth grade boys to the west coast and back? It was the biggest project ever brought before the Band Parents Association. It called for careful examining of budgets, funds, travel costs, etc., by the officers and a special executive committee. By each boy paying a small share toward his own expenses, it was decided the association's funds were adequate to finance the trip—funds raised entirely by Band Parent projects such as the annual Souvenir Program book, antique shows, hobby shows, and concert ticket sales. All parents were invited to accompany the tour—at their own expense, of course.

With official Band Parent Association approval, plans began to take definite shape. Contacts were made with airline and railroad officials, with the result that the Santa Fe Railroad was best equipped to meet the requirements of this special tour, which by now included stops in San

Diego and Los Angeles. An all-streamlined train was chartered for the entire eight-day trip. This eleven-car train, called the "Joliet Special" and run as a second section of the Super-Chief, was composed of one baggage car in which were placed all the instruments and uniforms neatly



Charles S. Peters  
Director of Bands  
Joliet, Illinois, Grade Schools

hung on racks, one crew car, two all-section sleepers for the boys, three private accommodation cars for parents, two diners, and two lounge cars,

one each for boys and parents. A Santa Fe tour co-ordinator and a courier nurse accompanied the group.

And so on Thursday evening, April 8th, began the "dream come true" for Director Peters, band boys, and parents alike. "Orderly confusion" reigned supreme at the Joliet Union Station as the "Special" was quickly boarded. There were tears and cheers as families sent small sons westward. And at precisely 8:18 p.m. the wheels started rolling toward Great Bend, Kansas, the first stop.

With his customary ease of handling his boys, Mr. Peters soon had them all in their proper cars and sections. With the assistance of Mr. Stanley Schieber, Band Parents president, all tickets were checked in a minimum of time. The boys were then free to spend an hour in their lounge car. By 10 o'clock they were all settled in their berths.

Arrival at Great Bend was at 9 o'clock Friday morning and there a transfer was made to four Continental Trailway deluxe buses for a sixty-mile trip to Fort Hays Kansas State College. For many of the youngsters this was the first "morning after" a night away from home. They found themselves in a part of the country which was quite different from their own. To begin with, Kansas was putting on a special weather demonstration—a fair-sized dust storm. It was reported that a plow had preceded the train to remove the dust from the tracks. And the full effect of blowing dust was felt when the caravan of buses had to

stop to change a tire which blew out on the lead bus. The children unloaded and stood beside the flat windswept fields along the highway. Within their range of vision were dry river beds and scattered oil wells.

In spite of the delay, arrival at the college was approximately on schedule. After lunch in the college cafeteria there was a short rehearsal, after which the boys were free to roam the campus. By 2:30 a transformation had occurred. Blue jeans and tee shirts had suddenly become immaculately pressed navy blue and gold uniforms. Then followed the opening tour concert before a crowd of three thousand grade school, high school, and college students and music educators. Director Peters led the concert band boys through a most professional presentation of his own arrangement of Tchaikowsky's "Sixth Symphony." At the well-earned intermission Mr. Peters and the boys were visited back-stage by many of the music instructors and students who were thrilled beyond words to have heard grade school children performing such difficult works. The last half of the program which was of a much lighter nature was received with an ovation that only fellow students and musicians could possibly show. The final number, "Dry Bones," had to be repeated before the audience was willing to let the band leave the stage.

Amid applause, compliments, and pleas to return, the band boys again boarded the buses for Great Bend where the "Joliet Special" was waiting for them.

On Saturday morning there was a two-hour service stop in Albuquerque where the boys were allowed to spend the time in the large and attractive station. Many souvenirs were purchased and pictures taken of Indians in their native garb. Another short service stop was made at Winslow, Arizona, where the boys again got off the train just long enough to stretch their legs and get a breath of fresh air. For a day and a night the train continued to speed along through mountains, tunnels, and deserts. Although this was a "first" for most of the boys, it soon became second-nature to eat and sleep on the train.

Gaiety and good fellowship abounded. Behavior was beyond reproach for the most part. Parents took turns making hourly inspections all night long to see that all was well. But if

you are wondering—of course there were pillow fights! And magazines, and sox, and tee-shirts strewn about—wasn't this "home" for a week? But a word from a parent sent everyone flying to pick up the mess.

On Palm Sunday morning before arriving at San Diego, one of the most unusual and impressive incidents of the entire trip occurred. After breakfast all of the boys and many parents gathered together in one lounge car for a short non-denominational religious service conducted by a minister-parent, Mr. Joseph R. Pickering.

The entourage arrived at San Diego where Dr. Alex Zimmerman had arranged the second concert of the tour and which was presented before a capacity audience in Russ Auditorium. Again the band performed the difficult program almost professional-

ly, and many former Jolietans and relatives of the band boys were thrilled to hear them.

Both before and after the concert the boys and parents did

a great deal of sight-seeing by bus. This included Point Loma and the Cabrillo Monument overlooking San Diego harbor and the Naval Air Base at North Island. Box lunches were eaten on the grassy parkway of Mission Beach on the Pacific Ocean after which the boys took off their shoes and sox, rolled up their jeans, and waded in the ocean.

After the concert, the group again boarded the buses and were soon off to the colorful town of Tijuana, Mexico. At the border, transfer had to be made to Mexican buses operated by drivers who spoke no English. It was as if another world had been entered for these boys on this educational adventure. They were taken directly to the building where the Jai Alai games are played, there to be the guests of the Consulate of the Mexican government. As a special event, the third game was dedicated to the Joliet band. After the games, the band separated into small chaperoned groups while they shopped up and down the main street of the quaint old town.

The next day was spent with United States Navy as guests of Lt. Comdr. James Elens, formerly of Joliet. He had arranged a special bay trip via naval launches to North Island Naval Air Station. There the group saw a demonstration of a jet flying suit and equipment, a parachute packing demonstration, and a close range view of several types of

fighter planes. **MUSIC LIBRARY**  
At 4 p.m. the band participated as guest performers on KVMG-TV on the Smokey Rogers television show.

Here again was another "first" for the grade school band who since its beginning back in 1912 has been piling them up year after year. In 1923 they were the first to win a National Band Contest. And in State competition during the past several decades or so, Joliet band has won so many firsts that five years ago the Illinois Grade School Band Association awarded them an Honorary Division I Superior Rating. Now instead of competing, the band presents a concert for all contestants, directors and music educators attending the state finals. No other grade school band has ever been put in the same division.

When the Concert Band was awarded this honor, Director Peters requested that the Joliet Second or Training Band be admitted to the contests in place of the Concert Band. Permission was granted, and the Second Band has subsequently won either a First or a First Superior rating.

Sometime after midnight the "Joliet Special" left the siding at the San Diego station where it had been parked and headed for Los Angeles. There Mr. and Mrs. Clarence Sawhill had planned for the boys an extensive sight-seeing trip which included a fascinat-

ating tour through Walt Disney's studios, the Hollywood Bowl, Farmers Market, Sunset Drive by way of U.C.L.A. campus, and an hour stop at Will Rogers estate. The return trip included a stop at Santa Monica beach and on to the famous Taix French Restaurant for the evening meal, thence to picturesque Olvera Street, the oldest street in Los Angeles, and to Chinatown.

After another night on the "Special" the band arrived in Bakersfield on Wednesday morning for the final concert of their western tour. It was presented at the Harvey Auditorium of the Bakersfield High School as the closing session of the California Music Educators State Convention. Here was the musical highlight of the trip and the greatest challenge of all to the young musicians. It was a sunny warm California morning as the band boys stepped off the train in their trim blue and gold uniforms. Single file they lined up while proud fathers applied polish to and

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## An Analysis of the—

# STRING SURVEY

## Part II

*By Otto Leppert*

This is part two of the series of articles on the "String Survey" as analyzed by Otto Leppert, a member of the Lyon and Healy Staff of Chicago. We suggest that the reader refer to article number one which appeared in the October issue of THE SCHOOL MUSICIAN. . . . Editor's Note.

### 2. What can the private string teacher do to stimulate and advance interest in the strings?

a. Organize and train string ensembles, especially young grade school students. Arrange frequent student performances and give more solo recitals yourself. Make the students enjoyment of playing good music the primary objective and the skills will develop naturally. Use up-to-date and attractive teaching materials.

b. Cooperate with the public school and college string teachers. Offer your services and experience to the school string instructors. Set your teaching in tune with the school music program such as in assisting your private students with their school orchestra music. Know your school string teachers and offer your help. Attend school music programs.

c. Become "Community-minded". Give talks and string demonstrations to P.T.A., community associations and clubs. Stress the importance of string music as an educational tool in the total development of pupil personality and emphasize its great value for musical and cultural development. Present the playing of stringed instruments as "fun". Make music fill an important part in the life of the student.

d. Join string teacher groups. Keep in close touch with other string teachers. Keep informed of latest teaching methods and procedures. Support string clinics and workshops. (The American String Teachers Association and the University of Illinois School of Music have some excellent pamphlets on string teaching and materials.)

e. Insist on students using adequate stringed instruments, properly fitted and with good tonal qualities. Cooperate with a reliable music dealer who will rent instruments to your

beginning students.

### 3. What can the school music administrator do to stimulate and advance interest in the strings?

a. Encourage and assist string teachers and school orchestra directors in organizing string programs. Schedule adequate time for rehearsals and performances and arrange time for string classes during school hours. Help with the music budget in setting aside funds for string instruments and equipment on an equal basis with the band. Let parents know that the orchestra is an im-

portant part of the school's activities.

b. Engage qualified and enthusiastic string specialists to establish and advance elementary school string programs with continuous string instruction in Junior and Senior High Schools. Make good string teachers available to all children wishing to study strings, starting instruction in the early grades. Recognize the relationship between competent string teaching and successful string programs. Explore ways and means by which the assistance of private string teachers may be utilized in the public school string and orchestra programs.

c. Provide opportunities for string performances by students at all levels of achievement. Invite professional and college string groups, quartets, soloists, etc. to present string programs in the schools.

d. Modernize the string program—is it a 1925 or a 1954 model? Make plans to build a strong, active string program starting at the grade school level and using proven, up-to-date teaching procedures and at the same time stress high standards of performance.

e. Advocate and work for more effective string teacher training in colleges.

f. Become well-informed on spe-

(Turn to Page 61)

## Revived Interest In

# THE RECORDER

*By Lewis B. Hilton*

A carpenter, a doctor, a housewife, an elementary school teacher, have a date tonight to meet at the doctor's home. This is a weekly affair for them, something to which they look forward with eagerness, for which they spend several hours of preparation during the week. They are not Scrabble enthusiasts, but four amateur musicians who have discovered the thrill of participating in a consort of recorders. They are realizing first hand a surpassingly moving experience which is too often thought to be the prerogative only of the professionally trained musician: playing, in a nearly perfect instrumental ensemble, some of the masterworks of the world's great composers—Bach, Telemann, Schutz, Handel, and many others. J. S. Bach is not just the name of a man who died two centuries ago and wrote obscure compositions in a

style which is now outdated, but to these people he is a friend who has provided for them music as fresh and fascinating now as it was in the eighteenth century. These four amateur musicians will spend their evening playing, discussing a particularly difficult problem of phrasing, and perhaps later, over sandwiches and coffee, an argument will develop about the relative merits of the counterpoint techniques of Palestrina and Lassus, or possibly the German vs. the Baroque style of recorder.

Is this an impossible picture, do you think, something which could have taken place only many years ago, or perhaps only in England or Germany?

It comes as a great surprise to many to learn that last year almost forty thousand recorders were sold in the United States. The lowly ver-



tical, or apple, flute, an instrument which had virtually become a curiosity since the widespread acceptance of the horizontal flute some two hundred years ago, is becoming one of the fastest moving items in many a music shop. Music which had not been reprinted for a hundred years is now appearing on the display racks of music stores along side of the latest popular tune. Composers whose names were known only to the musicologist are subjects of casual conversation for many hundreds of people.

The movement, which gained relatively little momentum in the United States until after the last war, can now fairly be described as an extremely significant one to Music Educators whose constant goal it is to interest the adults in his community in fine music. There can be no doubt that the study of the recorder, a relatively simple instrument to play, economical, requiring an amazingly short time to develop an adequate embouchure and finger technique, and possessing a clear, sweet tone ideally suited to the intimacy of chamber music, suggests an extremely realistic approach to the cultivation of more widespread musical literacy in the community.

Washington University, like several other colleges and universities in the country, is offering classes in the recorder as part of its regular adult evening curriculum. The response to these classes in St. Louis, as elsewhere, has been extremely good. We in the music department feel that this is an excellent portent for the future of more widespread participation and interest in fine music. Elementary classroom teachers, who have the responsibility to teach music with an oftentimes inadequate preparation, are discovering that they can combine the pleasures of a fascinating and rewarding hobby with the satisfaction of improving their professional equipment.

The smaller community offers a particularly promising field for the adult evening programs of the public schools. As more recorder enthusiasts are developed each year, all of those connected with the movement are encouraged to believe that here is another of the truly potent forces at work to help in our task of making America musical.

THE END

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To Grow**

## An All-Girls Show Called

# "HI-JINX"

By Patty Steers

Take 350 high school girls, hundreds of hours of practice and preparation, a hard working stage crew, an over capacity audience, elaborate costumes and dances; put them all together and you have the Girls' League Hi Jinx, an annual all-girl affair at Whittier High School.

For the past 26 years, the high school girl population in Whittier, California has combined talents to present this show which has grown from an amateur fun-night to ten student skits featuring over 250 girls in complicated chorus line routines.

The first Hi Jinx, held on February 10, 1928, was an informal and hilarious affair consisting of skits which were presented by members of all classes, graduates, and faculty. It originated as a fun-night with every girl participating in costumes. Earlier in the evening, a carnival was held in the new Girls' Gym, after which the girls and their mothers adjourned to the auditorium where short skits were presented. It was from this show that the present Hi Jinx took shape. The original production proved such a success that it was decided to continue it as a tradition.

Each year a theme has been chosen around which to wave the treads of gaiety and nonsense. Some of the themes portrayed in previous years have been "Circus," "Through the Looking Glass," "Road to Oz," "Up in the Attic," "Story Book Ball," and "Aladdin's Lamp."

Countless numbers of long and tedious hours of planning and preparation must take place before the show is presented to the audience. The Girls' League first vice president acts as student director, assuming the duties of organizing and leading the show. She works hand in hand with the faculty director to see that the production runs smoothly. However, all the responsibility does not rest on the shoulders of the student and faculty directors. Fourteen members of the Girls' League Board and scores of students and teachers combine efforts to make the production a success.

One of the keynotes of the Hi Jinx is the rigid competitive basis on which the top groups are selected for

the final performance. Tryouts are held each year to determine which groups will receive one of the coveted spots on the program. Even in the early summer months, girls meet together to lay the ground work for the coming show. Groups, ranging from ten to thirty girls, begin selecting the music and planning the choreography of their dances. A faculty director is on hand to assist each group.

In October, the theme is officially announced and the girls buckle down to continuous rehearsals, costume making, and plans to win the highly-sought first prize.

By November, Whittier High School is transformed into a bedlam of dress rehearsals and last minute committee meetings. Fingernails are reduced to a minimum. Then the long awaited day arrives; all commotion ceases and a quiet but tense atmosphere settles over the campus.

Suddenly, Lights! Camera! Action! The Hi Jinx extravaganza is ready to roll

Although it is primarily a student affair, the faculty, mothers and alumni also have a chance to get into the act and display their talents to the audience.

As the show comes to a close, the tension increases as the audience and participants eagerly await the awarding of the prizes by a panel of 5 judges. The lucky winners are the recipients of a gaily decorated sheet cake and prize winning ribbons attached to all-day suckers.

According to tradition, admission to the Hi Jinx has always been free. Two years ago this restriction was lifted and a 25 cent ticket was required of all who wished to see the show. The money received from these tickets, approximately \$500.00, was then awarded to an outstanding senior girl to be used as a scholarship to the college of her choice.

Since the Hi Jinx is a strictly feminine affair, presented only for the girls and mothers, the boys at Whittier High have one ambition—to see the show. In order to get past the faculty guards stationed at the door, they resort to the undignified tactics

(Turn to Page 54)

# Anyone Can Sing

By C. Henry Howard

For a long time I have been of the opinion that choral music was for everyone, and directors that limit chorus to those with a natural singing ability at tryouts are the ones who either are taking the easy way out or do not have the courage to try working with conglomerous groups.

For the past two years the Garfield, Washington, high school mixed chorus has had a membership of 54, but the size of the school is what will surprise most directors. The membership of the high school averages 71 students. The mixed chorus breaks into Girls and Boys Glee's of one period a week each and are organizations in their own right. As a measurement of their standards, the mixed chorus received Superior ratings for the last two years at the music contests.

The membership of the chorus is in no ways selective. Anyone who wishes to sign for the course may do so. They must sing for me so that I can test their range and quality of voice. The question immediately asked is, "Have I found one that could not absolutely sing?" No, so far, fortunately, I have not. I have found some with a range of three or four notes at try-out but their range has always widened by the end of the school

year. Those people rarely upset the quality of the chorus. I tell them that their range is narrow, that it can widen with hard work, that if they do not feel they are reaching the notes to just listen and occasionally try to sing them, and then I seat them near a strong singer. They feel their responsibility at public appearances, and how they try!

There is no trouble from those who take the course for easy credit. The chorus members know that if at any time they are not meeting the standards they will be asked to drop. If they are absent without first making arrangements for that absence then they are penalized their credit for that grading period. There are no grades issued because it is difficult for one to successfully and unbiasedly give a detailed grade to each member when busy building a choral group. They understand that if their work is unsatisfactory they are also no longer members of the group. Only once have I had to evoke the credit penalty rule. The ones who join for the credit usually become our strongest supporters and sign up the next time for chorus itself.

It is important to the students to understand that they belong to a

prestige group. One of the best ways is to issue their robe as a symbol and tell them they will be asked to turn in their robes on a dismissal—not, "Go to the office and drop chorus." Robes must be kept clean by the member using them and a steam iron always goes with us on any trip so wrinkles can be immediately removed. The girls are made responsible for the neatness of the boys' robes, and you might be surprised how often a girl literally drags a robe off an offending male member to press it. The money for the 59 robes was raised in two years. They were purchased all at once through a partial loan from student body funds and the money was completely repaid in that period.

In training the chorus I definitely use warm-ups. I make it a challenge to see how high or low we can go with good tone quality. I tell the boys to go right on up into falsetto, and I do it with them until they get over the strangeness of it. Also, a good explanation of falsetto relieves many minds. Then we do some blend work on simple chords by giving pitches—not using the blackboard—so that they will visualize the note

(Turn to Page 38)



Mr. C. Henry Howard, director of this 54 voice chorus from Garfield, Washington High School which has an enrollment of only 71 students proves that "anyone can sing". The above photo was taken at the Colfax Washington High School during their spring concert tour.

# Choral Section



Here is the outstanding Dunbar Mixed Choir which carries out the wonderful tradition as explained in this feature article by Miss Mildred Williams. The mixed choir is directed by Miss Venoris M. Williams.

## With Us—It's A Tradition

*By Mildred M. Williams*

One of the most vital phases of the program at Dunbar, is Vocal Music. Beautiful group singing, whether in Assembly, or the Choir, has been a source of inspiration and a tradition in this school for many, many years.

The Choir is an activity that is enjoyed by the school and the community-at-large, as well as the members who form the aggregation. At present, two choirs are quite active; namely, the Mixed Choir, and the Wharton Girls' Choir.

The Mixed choir is under the leadership of Miss Venoris Williams, a native of Chicago. She has worked with the group since September, 1950, and has developed a very fine, musical organization. The group rehearses five periods per week, within the school day. Many of its members are affiliated with other activities such as, Athletics, Student Council, Honor Society, and others—but they generally make it possible to actively engage in Choir rehearsals, along

with their other interests. The student accompanist is Jamesetta Holliman, an accomplished young pianist, with excellent ability. The repertoire of the group is well-rounded. The students



Mildred M. Williams

receive varied musical experiences, each semester with compositions such as "The Turtle Dove" by R. Vaughn Williams, "Psalm 150" by Lewandowski; "A Galliard" by Johann Stoden; "Inflammatus" by G. Rossini; "Ain'-a-That Good Nêws" by Dawson; "Baccalaureate Hymn" by Hop-pin; "Swing Along" by Cook; and many others.

Dunbar's first exchange visit with the Clara Barton Vocational School, and with the Southern High School were made with the Mixed Choir.

The Girls' Choir is named for Mrs. Pauline L. Wharton, who served as the first Music teacher at Dunbar. Retired for the past several years, Mrs. Wharton pioneered in East Baltimore, and is still keenly interested in the progress of Choral music at Dunbar.

The girls rehearse daily, after school,—except upon occasion of Faculty meetings. They experience three-part and four-part arrangements,



acapella as well as accompanied. Although very few of them read music, they are yet able to perform selections of medium difficulty, with reasonable skill and an appreciation for the experience. Miss Mildred Williams, Chairman of the Music Department is the director. The Girls' Choir has three accompanists, and capable ones, too—Jamesetta Holliman, 11A, who worked with this group, prior to her affiliation with the Mixed Choir; Constance Jeffries, who has accompanied the choir since her seventh grade, and who is a June graduate; Audrey Cyrus, 10A Student, who has been accompanying this group, since her eighth grade. The repertoire includes: "Celestial Chorus" from "The Beatitudes" by Cesar Franck, and arranged by Gwynn S. Bement; "Waters Ripple and Flow"—the popular Czech-Slovakian folk-tune arranged by Deems Taylor; "The Swans of Wilton" by Treharne; "The Star" by Rogers; "I Love A Parade" by Arlen, arranged by Scotson; spirituals arranged by Hall Johnson, such as "Honor! Honor!"; "His Name So Sweet"; spirituals by R. Nathaniel Dett, such as "I'm So Glad, Trouble Don't Last Always"; "Listen to the Lambs", and others.

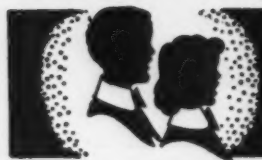
Several traditions of Dunbar were founded upon the activities of the Choirs. The Christmas Carol Service for example,—is generally performed by both groups. It is indeed a beautiful service as well as an inspiring one. This is an event that is eagerly anticipated by the student body and the Community-at-large.

Each year, the school observes a "Dunbar Day". Again, the choirs have a feature part in the musical extravaganzas, "Jambalaya" and on another occasion, "Kool Kapers".

With the Spring season, we look forward again, to the Annual Spring Concert, featuring the Band with the Choirs.

This year, interpretive dancing, added interest to the Concert. The following program rendered May 21st last, was quite successful.

- a. "Jesus, Joy of Man's Desiring".....Bach
- b. "His Honor"—March.....Filmore  
(Student Conductor)
- c. "Phedre".....Massenet  
Dunbar Concert Band—  
R. Anton Smith, Conductor
- a. List! the Cherubic Host from "The Holy City".....Gaul  
Soloists: Ruth McIntosh,  
James McDonald
- b. The Star.....Rogers
- c. Waters Ripple and Flow.....  
.....Czecho - Slovak an. Taylor
- d. Joshua Fit de Battle of Jericho.....  
.....arr. Cain  
Wharton Girls' Choir
- a. It Was a Lover and His Lass.....  
.....Quilter  
(Turn to Page 48)



By Walter A. Rodby

#### Unusual Christmas Music

The second largest chunk of choral music in most publisher's libraries is the folk song, polished and peddled in seemingly unlimited quantities. But the number one pile, largest of all, is the voluminous batch of Christmas music that winds up on the "For Sale" counter about this time every year.

Christmas time is choral time, and the music publishing industry makes no secret of the fact that you can get a larger selection of titles, with more variety of arrangements, than in any other single type of choral music. It's just alert business, and that's good tidings of great joy for all choral directors.

During the past two years, many unusual Christmas octavos have crossed my desk, and in choosing the few to review in this issue, (a frustrating job, believe me!) I have tried to consider the more "off beat" material—yet the type of material that most any choral group could perform. These pieces hardly make a dent in the pile, but to the wide awake director, it may be the start to a large and interesting library of single copies from which the choral group and ultimately the audience will share the benefits. What a nice thought for Christmas!

#### Star of the East

No one has played Santa Claus to the choral directors more effectively than the eminent choral conductor, Robert Shaw, when he decided to make the marvelous arrangements in his R.C.A. Victor album available. Under the title, "Robert Shaw Choral Series," G. Schirmer, Inc. has now issued twenty eight separate octavos in three series (Series I, II and III), and for the unusual and exquisitely beautiful in Christmas music you need not look any further. Most of them are folk songs, and the few that are not are so identified with the Christmas tradition that they have become a sort of composed folk material. Mr. Shaw and Alice Parker have done the arrangements in consummate good taste and flawless musicality. These are all a cappella, and the words are in the original language of their source.

For the most part, the arrangements are not difficult, although, I must admit, you will need an above average choral organization to perform them. There is considerable division of parts, and some are written for

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

men's voices alone. Send for the series "on approval," or better yet, spend \$5.60 and add twenty eight exciting pieces to that single copy Christmas file.

#### Mixed Voices

1. GLORY TO GOD IN HEAVEN, Octavo # 312-40205, 20¢
2. LOOLA, JESU, Octavo # 312-40206, 20¢
3. WONDER! WONDER! Octavo # 312-40207, 20¢

Here are three unusual old Polish folk carols for SATB, a cappella arranged by David Kozinski, and published by Theodore Presser Co.

"Glory to God in Heaven" is a brisk, joyful carol with a neat, catchy melody. It should "sound" right away because the voice leading makes each part evenly singable.

"Loola, Jesu" is as sweet a Christmas lullaby as you could expect to find anywhere. After a short intro, it develops into a soprano or tenor solo with an easy yet interesting humming background. A tutti humming passage ends the piece in hushed reverence. Lovely stuff!

"Wonder! Wonder! Is a joyous echoing, part after part, of a G major fanfare-like phrase that bounces around the whole choir until it culminates in a brilliant last five measures for the whole choir. A natural from beginning to end.

These three brand new pieces are a splendid contribution to Christmas choral music. I am especially impressed with the arranging: simple, interesting, and yet in no way overdone. The most inexperienced choir could manage them (tenors rarely get above an F, and no divisi parts) and the possibilities of projection and interpretations are limitless. A salaam to Mr. Kuzinski and Theodore Presser, and for you dear reader, what a group for a Christmas concert!

THE SLEDGE BELLS, SATB, by Hugh S. Robertson, Octavo #8782, G. Schirmer, 15¢

Not very often do you find really exciting secular Christmas pieces as tried and true as this one. Enchantingly simple in harmony, percussive in flavor, and dynamically delicious enough to devour in about three rehearsals, this octavo reeks of white snow, chestnuts by the fire, and a crisp, cold winter night. The poem

is Edgar Allan Poe, and was set to music back in 1909. I have seen it programmed only once in the last ten years, and that in hot Fresno, California! Temperature has no effect on this one, it has its own built in thermometer.

**MARY THE VIRGIN SINGS A SONG.** SATB, French Canadian traditional carol arranged by Christopher Gledhill, Octavo #217, published by B.M.I. Canada Limited, 229 Yonge St., Toronto, Canada.

This little French Canadian carol is representative of much fine choral

music now being published in Canada. If you are not acquainted with B M I Canada, I would suggest you send a card to Toronto and get on their mailing list. The publisher has a good many delightful Christmas pieces to offer including several more French Canadian carols.

This particular carol tells a cute story, gaily with typical French *savoir faire*. The arrangement is quite simple and done in good taste. For a different number you can bet the neighboring choir won't be singing, this one is well worth investigating. Available in this country from Broadcast Music Incorporated, Music Publishers, N. Y., or your own music dealer.

**CAROL FANTASY**, for chorus and orchestra, by Norman Lockwood, published by Associated Music Publishers, Inc., \$1.50

A major work for the climax of a community concert, this imposing fantasy is no tree trimming party. Norman Lockwood has taken six familiar carols ("Deck the Halls," "We Three Kings," "Away in a Manger," "Once, Long Ago," "O Tannenbaum," "When the Winter Sun") and treated them with all the know-how of the first class composer-arranger that he is. The vocal score is published for piano or organ with optional trumpet and timpani. The full orchestral parts are available on rental.

**CAROLS FOR CHRISTMAS**, by Anthony Candelari, edited by George Walter Anthony, published by Theodore Presser Co., 75¢

Here are twenty-nine traditional Christmas carols arranged for solo voice, piano, and organ, with Hammond organ registration by Kenneth Hallett.

Mr. Anthony, the editor, has this to say about the new volume: "This book of carols has been issued not as another mere addition to the great number of publications . . . already in print, but to fulfill real needs effectively and simply as possible." He goes on to enumerate. 1. It serves the need of the school music teacher and amateur pianist for a musical, though not difficult, accompaniment for classroom singing and home caroling. 2. Makes available a two stave accompaniment for the small pipe organ. 3. Offers special registration for the Hammond organ.

If you are looking for a book of simple solos of traditional Christmas carols, this is a splendid buy.

Next month the choral article will be a complete outline of a simple Christmas pageant called "Born Is the King." If you are looking for a short, effective Christmas program, with narration, caroling, choral music, that can be put together in about two rehearsals, be sure to read this article. You will not regret that you did.

W.R.



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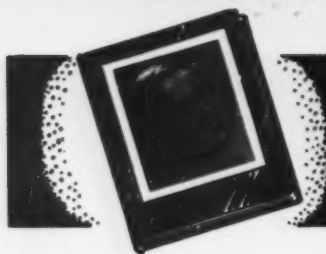
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## Teen-Agers Section . . .



By Judy Lee

### His Name Was FRANZ VON LISZT

Here are the Winners

Wow . . . Did I ever get an avalanche of mail in response to the "Guessing Game"! Remember . . . we put the picture of a very famous person in the October issue and said that the first three Teen-Agers to send a letter or post card to me with the correct name, would win a years subscription to THE SCHOOL MUSICIAN. Boy was it close . . . The winners were all post marked between 5:00 and 6:00 P.M. on October 5th. Here they are:

Karen L. Johnson, Burtrum, Minnesota

Mary Clough, R.R. #2, Farmersburg, Indiana.

Danielle Brown, Lamar, Colorado

If you Teen-Agers would like to carry on this game from time to time, drop me a note. . . . Judy.



This is one person that needs no introduction. I am quite confident that all you teenagers know who this handsome young man is. Your right, it's the one and only Eddie Fisher, popular vocalist on radio, television, and King of the Jutebox. Eddie has his own program called "Coke Time" NBC-TV. What a thrill it is to hear him sing. I have quite a collection of his records, as I am sure most of you do. Eddie is a swell teenage idol, and, who knows, maybe in a few years one of you may be right along side of him . . . Judy Lee.

### Roxana High Has 7 Top Musical Groups

By Chuck Dickerson  
Teen-Age Reporter  
Roxana Community High School  
Roxana, Illinois

We welcome the opportunity given us by THE SCHOOL MUSICIAN to briefly outline the history and activities of our Roxana High School Band.

Since its inception in 1941 the



Nyle Bischof (Kankakee, Ill.), a newly appointed officer in Purdue's "All American Band," welcomes freshman Juanita Carpenter (Lamar, Colorado) to the Purdue Campus. Juanita was the solo twirler for the Purdue Marching Band this season.

Band has grown from 18 members to its present membership of 97. During these 13 years the Band has had as Directors, Messrs. Kuhn, Stout, Morris, McCormick and Dalhaus. The present Director, Mr. LeRoy Dalhaus, who joined us 7 years ago, has with his untiring efforts and ability increased the membership greatly. Under his Directorship, the Band now has the following component units—(1)—A Dance Band, (2)—An Old German Band, (3)—A Pep Band, (4)—A Marching Band, (5)—A Twirling Club, (6)—Annual Solo and Ensemble Groups for Contests, (7)—A Concert Band featuring, (a)—Popular Music, (b)—Overtures, and (c)—March Numbers.

The Dance Band plays for a number of school dances during the school year and is very popular with the student body. The German Band is also a popular unit. The Pep Band is a great asset in promoting school spirit for all school activities. The Marching Band is now almost indis-



This keen shot is of Bruce Houseknecht and Dr. Edwin Frank Goldman during the intermission of the Joliet Illinois High School 41st Annual Band Concert last May. Dr. Goldman was guest conductor.

pensable at athletic activities, particularly football games where the band forms intricate patterns and designs between halves, and features members of the Twirling Club which is also part of the marching band. The Concert Band plays several concerts each year which are well received in this area.

Since Mr. Dalhaus has joined the Roxana Teaching Staff the soloists and ensembles from the band have had an enviable record, having won a number of 1sts, and 2nds at State Contests. Much work on the part of the Director is necessary to prepare these contestants for competition.

The organizing of the Band Parents Association has been very valuable to the Band, who, working with the P.T.A., were responsible for procuring new uniforms for the entire Band, a large selection of Music and a number of Musical Instruments.

Our Band Officers for the 1954-1955 School Year are: Pres. Terry Cashen, V. Pres. Bob Dively, Secretary and Treas. Lew Shaver, and Band Representative Chuck Dickerson.

Any or all of us will be very happy to hear from Band Members in other Schools, and will gladly outline any of our activities more in detail if requested.

Wow . . . seven different musical organizations in one school. I wonder if that isn't some kind of a record? . . . How about a snap-shot of those officers and the dance band, Chuck. . . . Judy.



## The HONOR SCHOOL MUSICIAN of the Month



Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

The "Honor School Musician of the Month," for November is Dianne Carr of the Montrose County High School, Montrose, Colorado. She was selected by the members of her school. Following is the write-up that helped the judges select her for this month's honor:

"We are very proud to nominate Dianne Carr as the Honor School Musician for the month.

"Dianne is a Senior at Montrose County High School, she has been in the concert and marching band for two (2) years in which she has participated in the Clarinet Trio, Woodwind Quintet, Woodwind Trio, Woodwind Mixed Quartet, and is a member of the Lyre Club in which she is secretary. Dianne plays Alto Saxophone, Clarinet, and Oboe in the concert band, at present she is first oboist with the symphonic band. She plays the bells in the marching band.

"In the vocal groups she is the accompanist for the mixed chorus, Double Mixed Quartet and for many soloists. She has played piano solos for many of the social groups around Montrose, and is a member of the vocal groups in school—Mixed Chorus, Girl's Triple Trio, Double Mixed Quartet.

"Some of the clubs in which she has participated in are: Future Homemakers of America, Pep Club, National Honor Society, Lyre Club, and others.

"She has been musician or choir leader in Rainbow for two and a half years, and has been a leader in her Sunday School for 12 years. Dianne is also organist at her church and has sung in the choir for five years.

"At the present time Dianne is Editor of the school paper. She has an A average throughout all of her school years.

"In solo and ensemble contests, Dianne has been a constant first division winner in solos, and a member of first division ensembles.

"We feel that Dianne is a model student, musician and leader."

*I think we should all join together in congratulating Dianne Carr for being selected the Honor School Musician for the Month of November. We know you will go far in your music, Dianne.*

*Have you sent in YOUR candidate for the Honor SM of the Month? Why not do it right away. Any Band, Orchestra, Chorus, Director, Teacher,*



Dianne Carr  
Montrose, Colorado  
"Honor School Musician of the Month"  
November 1954

or Student may submit as many names and photographs as they wish. It's really very simple. All you have to do is write a short article on why you think your candidate should be selected. What did he do in music? What are some of his extra curricular activities? Has he ever held office and if so what and when?

Be sure to send me a real good photo of your candidate. Remember, once a candidate is entered, he (or she) is considered every single month. If your candidate doesn't make it the first time, you never know, maybe the next, or the next, or the next.

Come on now, gang . . . send me your candidate right away . . . send it to me . . . Judy Lee, Teen-Age Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois . . . thanks. . . . Judy.

Please write all correspondence to me as follows: Judy Lee, c/o  
The SCHOOL MUSICIAN, 28  
East Jackson Boulevard, Chicago  
4, Illinois.

## Chartiers Band had Great Summer Program

By Patricia Spillane  
Teenage Reporter  
Chartiers Band  
Houston, Pennsylvania

We of the Chartiers Township High School enjoy reading the School Musician Magazine a great deal, especially your column. We have a lot of fun with music because it is enjoyable as well as instructive.

Our summer band program was very enjoyable. The senior band re-  
(Turn to Page 39)

## Jesse Lasky Visits SM Offices on Way to N. Y.

By Judy Lee

Boy . . . how would you like to be sitting behind a desk in the SM offices and suddenly look up and see Mr. Jesse Lasky, the great Hollywood Producer, standing right in front of you. Well, that's just what happened to me on September 23rd.

Mr. Lasky was on his way to N. Y. for business in connection with his forthcoming picture, "THE BIG BRASS BAND." He stopped into the SM offices to have a friendly chat with our Editor and Publisher, Forrest L. McAllister. What kind of a person is he? He is really wonderful. I don't know when I have ever met a man that is so humble. He talked and



Our Editor & Publisher, Forrest L. McAllister, chats with Mr. Jesse Lasky as he holds a copy of The SM. Mr. Lasky dropped into The SM offices in Joliet to tell Mr. McAllister about the latest plans on his forthcoming picture, "The Big Brass Band."

talked to little ole' me, too. . . . When he gets ready to announce the big news on the picture, there will be a lot of very happy Teen-agers. . . .

## "Symphonettes", Student Clarinet Combo Featured on Ted Mack Amateur Hour

Folks down in South Charleston, W. Va., are surely proud of the musical honors bestowed on their pride and joy—the "Symphonettes," a remarkable student sextet of five clarinetists and a drummer. The youthful musicians, all 14 years old, are setting a hot pace, having won first place on a Huntington, W. Va., T-V show, "Parade of Stars," and then appearing on the "Ted Mack Amateur Hour."

Members of the "Symphonettes," all students of the South Charleston High School Band, are: Larry Combs, Jerome Gorby, Jay Nelson, and Warnie Lore, clarinetists, and Donnie Martin, Drummer.

It all started when Jerome's father, C. H. Gorby, owner of the Gorby Music House in South Charleston, decided that their fine talents should be joined to form a musical combo. Mr. Gorby was instrumental in getting the boys new clarinets so they could get a fine tone coloring and a perfect blend together. The next step was to get music and start practicing. And practice they did! The many hours that were spent practicing in the back of Gorby's Music



Here is the great clarinet combo that won the "Ted Mack Amateur Hour" prize recently. (l. to r.) Warnie Lore, Jerome Gorby, Jay Nelson, Larry Combs, Dean Rollins, Ted Mack, and Donnie Martin.

House finally paid off when they appeared on television's "Parade of Stars"—and won first place. They returned a few weeks later to compete with eleven other weekly winners. The "Symphonettes" were quite excited, for the winner of the finals

would receive a refrigerator, and more important, an all-expense trip to New York for an audition on the Ted Mack Show. When the winners were announced, the "Symphonettes" again won first place.

In New York, the group auditioned for Ted Mack's Talent Scouts and were chosen to appear on his nation-  
(Turn to Page 56)

## LITTLE GRACIE NOTE



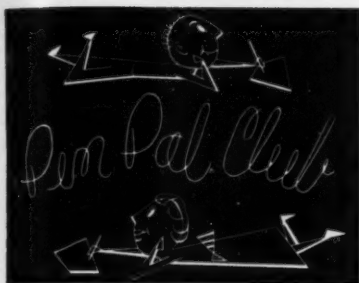
THE SCHOOL MUSICIAN

## Does Your School Have A Teen-Age Reporter?

By Judy Lee

Have you ever wondered why your band, orchestra, or chorus has never been written-up in The SM? It's because we haven't received any word from you. The now famous TEEN-AGERS SECTION was founded in The SM for the purpose of giving Teen-Agers a chance everywhere to report on their schools musical activities. Through this section, directors as well as students get a chance to compare programs from coast to coast, in fact from all over the world.

Now if you would like to see your musical groups picture in the magazine, snap-shots of some of your first chair people, a news release on what your groups have been doing, then talk to your directors and teachers and arrange to have a Teen-Age Reporter elected or appointed immediately. Start sending in material right away. You may be surprised to see it printed in the next issue. Oh yes, have you selected your candidate for the "Honor School Musician of the Month"? Do it real soon. . . Thanks, . . . Judy Lee.



**By Karen Mack**  
**Pen Pal Club Coordinator**  
**THE SCHOOL MUSICIAN**  
**4 East Clinton St.**  
**Joliet, Illinois**

Hi Pen Palers:

How was Halloween? I hope it didn't scare you too much because I want you to read my column. We have a swell new member. He is way over there in Burma and wants to write to kids all over. Let's let him tell us in his own words. This is the letter I received from Edwin Chan:

"Dear Karen,  
 It is indeed a pleasure to read articles from The School Musician Magazine, and I want to be one of them. Please receive me as one of the members of the Music Pen Pal Club and if you don't mind, may I have a membership card?"

I am a boy of sixteen and I play guitar in our community music band and want to correspond with girls and boys of all ages who play music all over the world, especially in the United States of America. Our native music does not go far. The most popular songs, nowadays, are songs from your country; the singers too, I must not forget to admit, and they are Bing Crosby, Johnny Ray, Rosemary Clooney and many others.

Best wishes always,

Cordially yours,  
 Edwin Chan."

Come on now kids let's all write to Edwin way over there in Burma. His address is as follows:

Edwin Chan  
 19 Kokine Avenue  
 Rangoon, Burma

Edwin is the first boy, or first person I should say, in the Pen Pal Club to play the guitar in a band of any sort. He is a young energetic boy that wants to correspond with others so let's start him off with a big pile of friendly letters.

I also received a very nice letter from one of our regular members. He wrote the following letter:

"Hi Karen:

Congratulations on your new appointment as the New Head of The School Musician Pen Pal Club. I am very glad to hear that they are going to continue this club, and I wish you all of the success ever.

I at one time was a member of this club, and perhaps I still am, but I

(Turn to Page 56)

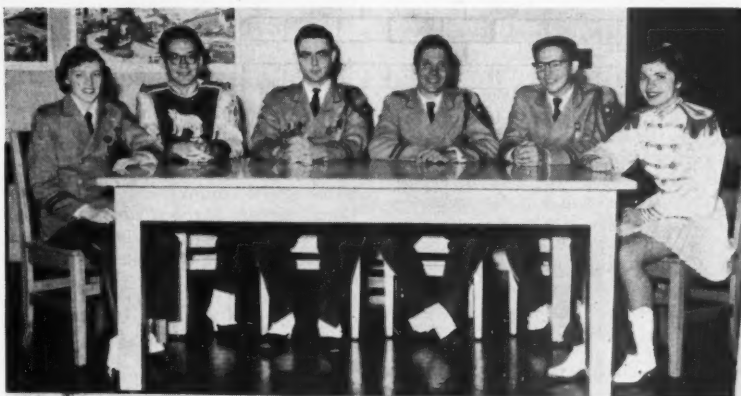
## Jackson High Has Tops in Music

**By Barbara Wyles**  
**Teen-Age Reporter**  
**Jackson Memorial High School**  
**Massillon, Ohio**

The Jackson Memorial High School

Band of Stark County, Ohio, is a very active organization. We rehearsed weekly from the middle of July until the opening of school and, along with the fifteen other bands of the county school system, presented a show at the Stark County Fair on September 7. We also participated in the massed band show at the annual Stark County Football Preview on Septem-

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Now here is a group of "real" pictures from a high school. I received more than a dozen wonderful "shots." I plan to run different ones from time to time. Here are the first three. (Top) The newly elected officers of the Jackson Memorial H. S. Band, Massillon, Ohio, are (l. to r.): Peggy Haynes, Secretary; Jack Kotz, Treasurer; David Danesi, Student Director; Ronald Wyles, President; Bill Jarrett, Vice-President; and Barbara Wyles, our Teen-age Reporter. (Center) The high stepping horn section, and (bottom) a clean cut, militaristic clarinet section. Paul Lehman is director of this great high school band. Let's have more pictures like these, gang . . . Judy.





P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

### SHAKESPEARE WAS RIGHT

"If music be the food of love, play on." When William Shakespeare gave this sage advice many years ago, he was only expressing the experience of millions of people before and after his time. However, devotees of music need to band themselves together and to work together in order that they may reach a common goal. This the Modern Music Masters society is doing for high school musicians throughout America.

Belonging to a recognized national music organization, with high ideals of service, challenges the average musician to greater effort. If your school does not have a 3-M chapter, ask your music teacher to use the coupon found at the end of this column so that the national office can send you "all the dope" on how a chapter can be organized at your school too. 3-M chapters are now located in forty states of the nation.

### NEW CHAPTERS, WELCOME

The six most recent Modern Music Masters chapters to be issued charters by the national office are: Boyertown Joint H. S., Boyertown, Pa., G. Richard Grabert, sponsor; Breckenridge H. S., Breckenridge, Minn., Robert H. Armstrong, sponsor, and Roger Westby and Miss Mary Marquart, co-sponsors; Grand Island Senior H. S., Grand Island, Neb., Paul F. Roe, sponsor, and Ralph J. Granere, Gerald C. Wheeler and Howell Oldhan, co-sponsors; Our Lady of the Lake H. S., San Antonio, Tex., Sister Helen Mary, sponsor, and Sister M. Alexandrine, co-sponsor; Cobre Consolidated H. S., Hurley, N. Mex., William P. Alexander, sponsor, and Ruth Askeland, co-sponsor; and Central High School, Nashville, Tenn., Betty Klotz Harter, sponsor. Welcome!

### INITIATION AT BAND CLINIC

One of the high lights on the program of the Mid-West Band Clinic to be held in Chicago at Hotel Sherman, Dec. 15-18 (4,000 school music directors are expected to attend) will be an actual initiation ceremony by the Modern Music Masters. Apprentices from four chapters in the Chicago area will be installed by the officers of Chapter No. 1 at Maine Township H. S., Des Plaines-Park Ridge, Ill.

Participating schools will be: J. Sterling Morton H. S., Cicero, Cornelius Kickert and Robert Dvorak,

faculty sponsors; Immaculata H. S., Chicago, Herman Beringer, faculty sponsor; Argo Community H. S., Argo, Art Seith and Victor Kase, faculty sponsors; and Maine Township H. S., Alexander M. Harley, Robert D. Kuite, Franklin LeBar and Mildred Foster, faculty sponsors.

Chapter sponsors from various parts of the country will join the national officers of the society in a panel discussion following the initiation. Student officers will be introduced and asked to give greetings from their chapters. This program is scheduled for Fri., Dec. 17, at 5:30 p.m. Make plans now to be present.

### CHAPTERS OF THE MONTH

Chapter No. 25 at Albion H. S., Albion, Nebr. and Chapter No. 116 at York H. S., York, Nebr. have been selected as "Chapters of the Month," primarily because of the role they are going to play at the Nebraska State Music Clinic at Beatrice, Nov. 18-20. The Chapter at Albion has been invited to initiate a group of apprentices from the Chapter at York during the Clinic. Bill Krause is Faculty



Sponsor at Albion and Aaron Schmidt is sponsoring the group at York. Ivan C. Caldwell, president of the Nebraska Music Educators and a member of the Tri-M Advisory Council will "M.C." the program. Congratulations to these Chapters for this splendid project.

Frances Harley, your executive secretary, has been invited to attend the Clinic to meet Nebraska Music Educators and better acquaint them with the Society.

### 3-M DISPLAY BOOTH

Faculty sponsors and 3-M members attending the 8th Annual Mid-West Band Clinic in Chicago, Dec. 15-18, are invited to stop and visit at the Modern Music Masters display booth. Frances M. Harley, executive secretary, will be on duty to greet friends, to answer questions, and to give any other assistance to music educators interested in forming 3-M chapters. Come in and sign the guest book.

### CORRESPONDENCE INVITED

Anyone desiring information on how to start a 3-M chapter at their school is invited to write to Alexander M. Harley, national president, Modern Music Masters, P. O. Box 347, Park Ridge, Ill.



The Immaculata H. S. of Chicago, Chapter No. 3, recently presented an honorary Key to Sister Mary Naola, B.V.M., principal of the school. Last year the chapter sponsored three roller skating parties to raise funds. These were so successful that two have already been scheduled for this year. The above photo shows the new members of this active chapter. Their initiation was held before the entire school at a student assembly. Permitting the entire student body to witness the ceremony is a fine idea. However, most chapters hold their initiations in the evenings when parents and other interested adults can attend.

## U OF ILL. READY FOR ASBDA CONVENTION DELEGATES

### Planning Committee

#### Promises Outstanding And Varied Program

By Dale C. Harris  
President, A.S.B.D.A.  
Supervisor of Instrumental Music  
Pontiac Public School  
Pontiac, Michigan

The 1954 Convention of the American School Band Directors' Association should prove to be one of the most significant events in the history of Public School Instrumental Music. That one of the great Universities of the United States has seen fit to make available its facilities for the Convention is a clear recognition of the importance of this occasion. Further confirmation of this fact can be found in the distinguished names of the guests, the performing organizations, clinicians and soloists appearing on the convention program.

The Convention Planning Committee has spent much time and thought in arranging for a program that will be varied, entertaining, informative and, at the same time, in accord with the requests from the membership. From the opening address of welcome by Dr. Lloyd Morey, President of the University of Illinois, through the entire two day convention, to the closing concert by the University of Illinois Band, the program should hold the interest and attention of the A.S.B.D.A. membership.

At the Cedar Rapids 1953 Convention, of necessity, practically all of the time was devoted to the parliamentary and organizational work essential to bringing the Association into being. The 1954 Convention program will disclose that the time allowed for business meetings is small. To expedite the transaction of business at the scheduled business meetings each member whose dues have been paid will be sent the agenda of the business meetings early in December. Prior to that time members should be giving consideration to several major points that will be on the agenda for discussion and disposition.

These points are:

1. Membership: A policy concerning the eventual size of the total national membership and the distribution of that membership among the various states.

The National Membership Chairman, Emil Puffenberger of Ohio, is preparing a membership report and

recommendations together with a list of the present A.S.B.D.A. State Chairmen for the December issue of The School Musician. This report will inform the individual members of progress made to that date and will also provide a factual background for the discussion concerning membership which will take place at the Convention.

2. Time and place for the 1955 Convention: As plainly indicated by our experience of this year, there is a considerable difference of opinion among our members as to the time and place to hold our convention. Some favor the summer as the time for the convention while others believe that it should be during the school year.

Some prefer an approximately central geographical location and others advocate a policy of moving the convention to various sections of the country each year.

Those members who wish to extend an invitation for the 1955 convention should write to this office, giving a detailed account of available dates and facilities so that the invitation can be included on that part of the agenda allotted for discussion of the 1955 convention site and date.

3. Election of officers: Advance thought should be given to your

choice of officers for next year. While the Constitution states that no officer may hold the same office for more than two years, it also states that the officers are elected for a period of one year. All A.S.B.D.A. members should realize that the membership is neither technically nor morally obligated to retain any of the present officers for the maximum time of two years.

In closing, I wish to repeat that everything possible has been done by the Convention Planning Committee, Professor Mark H. Hindsley and his staff, and the University of Illinois to make this 1954 Convention a success. The one determining factor for a successful convention which far out weighs all other factors, however, is in your hands. That factor is attendance. Will you be there? Perhaps the greatest inducement for attending the convention is the opportunity for renewing old friendships and making new friends among the finest group of school band men in America—the members of the American School Band Directors Association. It is an opportunity that none of us should miss!

Sincerely,

Dale C. Harris

## AMERICAN SCHOOL BAND DIRECTORS' ASS'N

### Official Schedule of the 1954 Convention

University of Illinois  
Urbana, Illinois

Wednesday, December 15, 1954

8:00 A.M. Registration—Urbana-Lincoln Hotel, Headquarters Hotel.

9:00 A.M. First General Session—Main Dining Room, Urbana-Lincoln.

1. Convention call to order.
2. Brief address of welcome by Dr. Lloyd Morey, President of the University of Illinois.
3. Business meeting:  
Reports of officers and committees, etc.

10:00 A.M. Forum:

- (a) Adjudication standards for School Concert Band competitive events.
- (b) Adjudication standards for School Marching Band competitive events.

11:30 A.M. Luncheon in Main Dining Room of Urbana-Lincoln Hotel.

Wednesday, December 15, 1954  
Second General Session

12:30 to 1:15 P.M. Program by the

Percussion Ensemble of the University of Illinois. Mr. Paul Price, Conductor.

1:30 P.M. Demonstration of Recording Equipment and recording techniques by Mr. Eugene Carrington.

3:00 P.M. Demonstration: "Mechanical Modification of Wind Instruments to Improve Intonation."

Mark H. Hindsley, Director of Bands, and Professor of Music, University of Illinois.

4:00 P.M. Free Time or

- (a) Viewing room for films of marching bands of A.S.B.D.A. members.
- (b) Listening room for recording (disc or tape) of Concert Bands of A.S.B.D.A. members.

6:15 P.M. to 8:00 P.M. A.S.B.D.A. Banquet—Main Dining Room.

Guest Speakers:

Dr. Edwin Franko Goldman  
Dr. A. A. Harding  
Prof. Mark H. Hindsley  
Program by the University of Illinois Faculty Woodwind Quintet  
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# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

## Announcement of Meetings

### ALPHA CHAPTER:

February 9-12, 1955, Adolphus Hotel, Dallas, Texas.

### BETA CHAPTER:

December 3-4, 1954, Oklahoma A & M College, Stillwater, Oklahoma.

### GAMMA CHAPTER:

November 18, 1954, Green Room, Antlers Hotel, Indianapolis, Indiana.

\* \* \*

The coming business meeting of your chapter of Phi Beta Mu will be the most important held since the installation of the group. All members are urged to be present for the initial session of his respective chapter meeting.

Matters of extreme importance will be presented for consideration. A final vote of national importance is to be cast before the last session of the chapter is adjourned. Make it a point to spend every second of the convention time you can with your Brothers to help this come about.

An all-out effort to help keep the scheduling of the progress in the development of the National structure on time is imperative. The entire program will be delayed a year should a single chapter fail to complete its share in the over-all planning. The Chapter Presidents have had their information regarding the procedure for some time, and will be prepared for action with the help of the various committees now in operation. It's a PHI BETA MU DATE! KEEP IT!

The Alpha Chapter has successfully participated in a cooperative plan of sharing football shows. WHY NOT ACCOMPLISH THIS ON A NATIONAL BASIS?

By the time you read this, your football season for 1954, will be more than half through. The strain of thinking up a new idea or preparing a whole show a week will be lessened, but remember, there is always an-

other year.

Most of us have an easier method of teaching marching, a helpful trick in planning field shows, a novel way of entering or leaving the field, a choice precision drill, or the plot and parts for a whole pre-game or half-time performance that you will gladly share with our Brothers. In exchange your Brothers will share their best with you. The entire project will be strictly within the Fraternity. Let's join into the activities of the First National Project as all loyal Brothers should do!

Choose your best marching idea, stunt or field show from the many you have experienced. Plan and plot it out so that others can understand it thoroughly without a personal explanation. Mimeograph it, or use your regular reproduction method and make up two hundred copies. Send them to your National Executive Secretary (address below). Do this by January 15, 1955.

The material will be arranged into sets and sent to the membership next Spring before school is out. Each of you will have a complete set of fresh ideas to reflect on and draw from in planning your 1955 football shows.

What's a Brother worth if he does not act the part of a Brother? BE A BROTHER ALL THE WAY! Make plans to act accordingly! THE DEADLINE FOR THE MARCHING MATERIALS WILL BE JANUARY 15, 1955.

Address all correspondence to Jack H. Mahan, Executive Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.



Jack H. Mahan

## College Briefs

President Harold C. Case of Boston University and Dean Robert A. Choate of the University's school of fine and applied arts have announced the appointment of George T. Wein (Pricilla Rd.), Newton, well-known jazz artist, as lecturer on the history and evolution of jazz. This course, offering two credits and open to all graduate and undergraduate students in the University, is believed to be the first of its kind to be offered on the college level in New England.

Coloratura soprano Roberta Peters opened the Choral Union Series at the University of Michigan Monday, October 4. The 24-year-old Metropolitan Opera soprano made her first appearance last year when she also

opened the series.

The Royal Conservatory of Music of Toronto has recently made three important appointments to its faculty. Henri, Temianka, concert violinist and leader of the Paganini Quartet, Harvey J. Olnick, musicologist, and Leslie Holmes, baritone.

What might be called a pre-fabricated string quartet—four young musicians from the Juilliard School of Music in New York City—enrolled this fall in the University of Texas College of Fine Arts.

Dr. Elmer A. Tidmarsh, noted American organist and Director of Music at Union College, Schenectady, N. Y., opened his fall series of public recitals in Memorial Chapel Sunday afternoon, October 3rd. The performance was his 657th and marked the beginning of his thirtieth series of Sunday presentations at the College.

Indiana University's Orchestra and Singers will reach musicians' highest goal this season with a concert in

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## ABC-TV Presents Great Half-Time Football Shows

ABC-TV has done an outstanding job of covering the Half-time Football Band Shows during the past two months. It was not so long ago that the half-time was taken up with dry interviews with visiting dignitaries and coaches, while the viewer would strain his ears to catch the music in the background that he knew was coming from a crack University or College Band on the field.

This just didn't happen. A small group of interested parents in Wheaton, Illinois, headed by Mr. and Mrs. Fred Zarbock decided to do something about "putting the bands on the screen at half-time," and they did. Armed with impressive letters and 2,000 post cards distributed to various parts of the United States, an avalanche of mail hit the desk of NBC last Fall. Result? . . . off went the interviews, and on went the bands.

Last years NCAA football games were televised by NBC-TV. This year, it is ABC-TV.

The folks of Wheaton wish The SM to publicly thank all the band directors, students and parents who co-operated in selling ABC-TV on the change-over. The SM wishes to commend Bill Stern, one of America's greatest sportscasters for his fine comments and introduction of the bands during the 1954 football season.

It is believed that a letter or post card from band directors and students again this year will insure the viewing of the half-time show for next year. Just address your letter or card to ABC-TV, New York City, N. Y. . . . It will get to the right people. . . .

THE EDITOR.



## Ostrom Joins Lenoir Band Teaching Staff

Captain Ralph K. Ostrom has recently joined the teaching staff of the Lenoir, North Carolina, high school band, and will have charge of the teaching of brass and percussion instruments.

Captain Ostrom, when a fourteen year old boy, was a member of the Sousa Band, and was one of its cornet soloists. Later he played in the band at Culver Military Academy, Culver, Indiana. Still later he was a cornet soloist with the U. S. Navy Band of Washington, D. C. After that he held a similar position with the U. S. Army



Capt. Ralph K. Ostrom  
Teacher of Brass Instruments  
Lenoir, N. C., High School

Band, also of Washington. Holding a commission in the Reserve Corps he was called to active duty on commissioned status at the outbreak of World War II, in the Army. Most of his duties while on commissioned status were not musical ones, but he did assist Captain Glenn Miller with the organization of an Air Force Band which existed only during World War II and which later was sent overseas. His military duties took him both to Europe and to the Far East. Captain Ostrom's last assignment was in Commanding the 10th Infantry Division Band and Band Training School at Fort Riley, Kansas.

Recently retired from the Army, Captain Ostrom came to Lenoir to accept the position with the Lenoir High School Band under its Director, Captain James C. Harper.

## Quote of the Month

Rep. Carroll D. Kearns (R., Pa.), a doctor of music: "Music is God's answer to a world that needs it more desperately today than ever before."

**SEND US YOUR NEWS**

## NATIONAL CATHOLIC BANDMASTER'S ASSOCIATION

By Robert O'Brien  
President, NCBA

St. John's University  
Collegeville, Minnesota

### MEMBERSHIP DRIVE TO GET UNDERWAY

Mr. Howard Hornung, Director of Bands at Ludington, Mich. and Chairman of the Committee on Membership, Reception and Registration reports that plans are almost completed for a full scale, national membership drive. Members from coast to coast are asked to assist Mr. Hornung in any way possible.

More definite information will be forthcoming very shortly concerning this effort. Committee members appointed so far include Father Dan Cooper of Bellwood, Nebraska; Franklin Davis of Kansas City, Missouri; Joseph Doto of Flint, Michigan; Colonel Harry Mendelson of New Orleans, Louisiana; Joseph Colantonio of Philadelphia, Pennsylvania; and Robert O'Brien of St. Cloud, Minnesota.

### THE NCBA MARCH

Mr. William A. Sandberg, President of the Educational Music Service, Inc., has been asked to submit an estimate for the commissioning of an official march for our association. The march to be intitled the NCBA MARCH will be dedicated to the boys and girls who make up our Catholic school bands. It is hoped that arrangements will be completed with Mr. Sandberg in time to feature the number for the first time at our 1955 convention at Notre Dame.

Mr. Sandberg's firm (Educational Music Service Inc.) has been responsible for many outstanding contributions to the field of good band literature.

The very fine and immensely popular march THE SCHOOL MUSICIAN was published by Mr. Sandberg last year. If our march is as good as this one, the project will certainly be most successful.

### PROGRAMS

Remember to send copies of your programs to Mr. Gerald Schneider, Band Director, Cathedral High School, Milwaukee, Wisconsin for distribution to all members. He will need about 250 copies of each program.

### 1955 CONVENTION

Suggestions are welcomed by the national office in regards to the 1955 national convention. Several outstanding music educators have been invited to participate in the clinic work and general sessions and already plans are shaping for an outstanding convention.

### NCBA PAGE

News items of your work in the NCBA, what your band is doing, etc. is needed. Please send all information (plus pictures) to Robert F. O'Brien, Band Director, Saint John's University, Collegeville, Minnesota. We want this material for our NCBA page in our official magazine, THE SCHOOL MUSICIAN.

### PROGRESS NCBA BAND DIRECTOR

Mr. Bob Mullally, NCBA member of St. Cloud, Minnesota and director of Cathedral High School Band has recently begun an intensive drive to improve the Catholic Band situation in his city. After several weeks of auditioning and testing over seven hundred and fifty students he has organized 10 new bands in the City of St. Cloud. The NCBA page hopes to cover his activities more fully in a succeeding issue.

Mr. Mullally says "progressive action by Catholic Bandmasters to improve the status quo is the only thing that can possibly develop the overall Catholic band picture. Too many of us, after years of discouragement, have become pessimistic. We have stopped in our attempts for expansion and development. The National Catholic Bandmasters' Association with its high principles for the Catholic Band Director and its continued progressive path towards better and more superior Catholic bands and band directors has given many of us a new lease on our professional lives."

### CATHOLIC CENTRAL BAND— DETROIT, MICHIGAN

Moderator Father Harrison and Band Director Bill Watts brought their wonderful band to play before the members during the 1954 convention at Notre Dame.

The band was considered by the executive board to be ONE OF OUR FINEST CATHOLIC BANDS IN 1954. It is hoped that each convention will feature one of our many outstanding Catholic Bands.

The plaque, presented during the ceremony, is the first to be given by the NCBA and read TO AN OUTSTANDING CATHOLIC BAND OF 1954.

### Edwin T. Cook New Director At Coral Gables

The new director of the Coral Gables, Florida, Senior High School Band is Mr. Edwin T. Cook. His previous position was at Landon High School, Jacksonville, Florida, where he directed the high school band of that school for the past six years.

Mr. Cook replaces Mr. Logan Turrentine who is now director of marching bands at Indiana University.

## Enid Festival Now Accepting Applications

Mr. Milburn Carey, Festival Director for the Tri-State Music Festival at Enid, Oklahoma, has informed the SM that he is now accepting applications for Bands, Orchestras, and Choruses to enter the 23rd Annual Festival, to be held at Enid on May 12 to 15.

Last year some 90 High School and Grade School Bands competed in this, the greatest of all nation-wide festivals. "The Festival has really outgrown its name of Tri-State," says Mr. Carey, "for last year we had contestants from 11 different states. Some groups traveled a thousand miles in each direction."

"We wish to extend an open invitation to any and all bands in the United States to participate in this year's Festival," Mr. Carey continued. "We feel that our Festival gives bands from the various parts of the country an opportunity to compare their work with others. We take great pains in selecting 18 of the finest adjudicators in the nation so that the time and money that each band spends to come to our Festival will be very worthwhile."

Of special interest to directors is the Solo and Ensemble Contest. Last year over 2,000 soloists and 500 ensembles competed. A great marching contest is open to all bands. Each band is entered in a specific classification based on total enrollment of the school it represents.

Band, Orchestra, and Choral Directors who are interested in learning more about this great Festival for High and Grade Schools should write to Milburn E. Carey, Festival Manager, Tri-State Festival, Box 2068, University Station, Enid, Oklahoma.

## U of Wis. Band Makes Film of John Philip Sousa

The University of Wisconsin Band, under the direction of Prof. Raymond F. Dvorak, is making a film to commemorate the 100th anniversary this year of the birth of the late great John Philip Sousa, the March King.

"We are trying to show in this film how Sousa's music, representing as it does the spirit of America, has come to be bound up with our fundamental loyalties, our love of country," Prof. Dvorak, explains. "Just by listening to 'Stars and Stripes Forever,' 'Semper Fidelis,' or 'Washington Post March,' we feel like sticking out our chests and saying 'I'm glad to be an American.' That's the effect we're hoping to get."

The film will open with shots of the U. S. Marine Band, which Sousa led, continue with views of the cities he played on his world tours and the Sousa Bridge across the Potomac and

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## Noted Guest Conductors at 8th Annual Mid-West National Band Clinic

During the four days of the 8th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago on December 15, 16, 17, and 18, many of the most outstanding conductors of today will guest conduct one or more of the eight bands. Prominent among guest conductors who have accepted invitations for 1954 are Dr. Edwin Franko Goldman, con-



Dr. Edwin Franko Goldman is conductor of the famous Goldman Band of New York City. He is a composer of note, having over one hundred marches to his credit as well as numerous other compositions. He is, and has been, the idol of high school band students throughout the country for many years. Wherever band music is heard the influence of the Goldman Band and its conductor have been felt. He is now the Honorary Life President of the American Bandmasters Association, which was founded by him. Dr. Goldman will be a Guest Conductor at the 8th Annual Mid-West National Band Clinic and will also be Guest Speaker at the Grand Finale Luncheon on Saturday, December 18.

ductor of the famous Goldman Band of New York City, and four of the nation's top ranking University Band Directors—Mark Hindsley of Illinois, Harold Bachman of Florida, William D. Revelli of Michigan, and Clarence Sawhill of California. Three of these distinguished university directors—Bachman, Revelli, and Sawhill—will also serve as the panel of judges for the "adjudication school" on Thursday evening, December 16, as a special feature in connection with the concert by the Greensboro, North Carolina, Senior High School Band, which is conducted by Herbert Hazelman.

Many of the best known contemporary composers will also conduct some of their own compositions with various of the eight bands appearing during the four-day band convention. Among these composer-conductors

will be Paul Yoder, Harold Walters, Austyn Edwards, Forrest Buchtel, David Bennett, and others to be announced later.

The 8th Annual Mid-West National Band Clinic opens on Wednesday evening, December 15, with a concert in the Grand Ballroom of the Sherman Hotel by the United States Air Force Band of Washington, D. C., conducted by Colonel George S. Howard. On Thursday, December 16, there will be three bands: the Cass Technical High School Band of Detroit, Michigan, directed by Harry Begian; the North Chicago, Illinois, Grade School Band, directed by Frank Laurie; and the Greensboro, North Carolina Senior High School Band, directed by Herbert Hazelman. The two bands scheduled for Friday, December 17, are the Davenport, Iowa, High School Band, directed by F. E. Mortiboy, and the VanderCook College of Music Concert Band of Chicago, directed by Richard Brittain. Saturday, December 18, closes the Clinic with the Kiel, Wisconsin, Municipal Band, directed by Edgar P. Thiessen, and the Band of the Royal Canadian Air Force Training Command, Flying Officer C. O. Hunt, Bandmaster.

In addition to the eight bands, the Mid-West program offers fourteen instrumental clinics on Thursday and Friday, December 16 and 17. Of special interest this year will be two groups of Brass and Reed Ensembles: one from the Beloit, Wisconsin, High School Band, directed by Don Cuthbert, and the other from the Muskegon, Michigan, High School Band, directed by William Stewart. All phases of the field of instrumental music will be adequately discussed in the clinic lectures and demonstrations on Thursday and Friday.

An interesting feature on Friday evening will be the Annual Style Show of Band Uniforms, this year under the supervision of George Myers, director of the Portage Township Senior High School Band of Gary, Indiana. Models for the Style Show will be members of Mr. Myers' High School Band.

The usual Christmas dinner, complete with turkey and all the "trimmings," will be the climax of the 8th Annual Mid-West National Band Clinic when the Grand Finale Banquet is held in the beautiful Bal Tabarin of the Hotel Sherman on Saturday noon, December 18. This lavish dinner, free to music directors, school administrators, and composers who have attended all four days of the band convention, is a special holiday greeting from the Uniform Companies participating in the 1954 Style Show and Display of Band Uniforms.

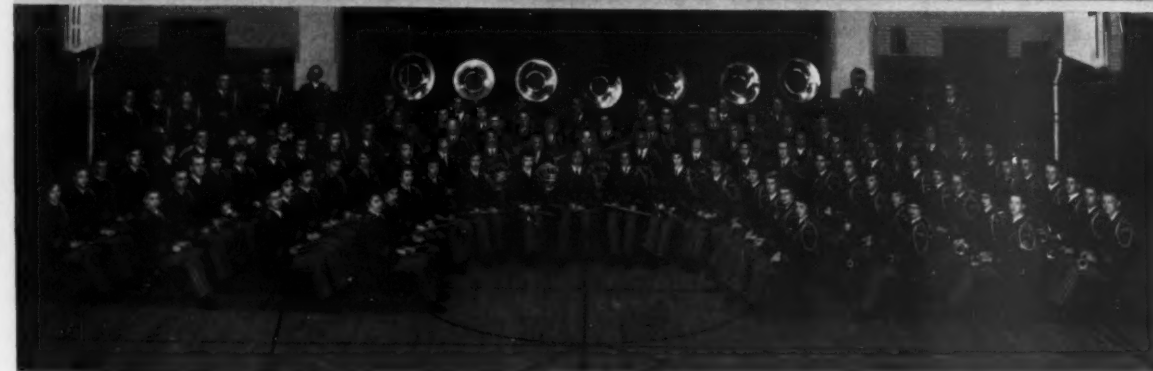
Dr. Edwin Franko Goldman, Dean of American Bandmasters, has fit-

tingly been chosen as the Guest Speaker at the Grand Finale Banquet. He is honorary life President of the American Bandmasters' Association which he founded, and of which he was the first active president. His career has been marked by innumerable honors in recognition of the

success and value of his life's work. The honor which perhaps gives Dr. Goldman the profoundest satisfaction of all came to him in 1932 when John Philip Sousa's favorite baton was presented to Dr. Goldman by Mrs. Sousa, who said that she felt sure that her husband would have wanted this

baton to go to Dr. Goldman. Dr. Goldman will be introduced by the usual genial Master of Ceremonies, Dr. Raymond F. Dvorak of the University of Wisconsin.

Complete programs and further details will be carried in next month's (Turn to Page 38)



(Top) Chosen as one of the "best" Grade School Bands of the Nation, is the North Chicago, Illinois, Grade School Band which will present a clinic-concert in the Grand Ballroom of the Sherman Hotel in Chicago on Thursday afternoon, December 16, as one of the features of the 8th Annual Mid-West National Band Clinic. Frank Laurie is the very able director of this excellent group of "up and coming" young musicians. All sessions of the four-day clinic (December 15-18) are free to everyone. (Center) To the many laurels already won by the Greensboro, North Carolina, Senior High School Band has now been added the coveted honor of being one of the few High School Bands invited to take part in the Annual Mid-West National Band Clinic in Chicago. The Greensboro Band, directed by Herbert Hazelton, will present a concert in the Grand Ballroom of Chicago's world-famous Hotel Sherman on Thursday evening, December 16. (Bottom) Davenport, Iowa, takes great pride in sending to the 8th Annual Mid-West National Band Clinic the excellent Davenport Senior High School Band. This superior band, many times a winner in Class A competition in the Chicagoland Music Festivals, is directed by F. A. Mortiboy and promises to uphold Iowa's standards of excellence in their appearance at the mid-way mark of the four-day Band Convention, Friday afternoon, December 17.





## The Percussion Clinic



By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

Here it is—Turkey time! And in the school band field we are right in the middle of marching and concert, leveling off from the field maneuvers and becoming concert minded. Many bands and orchestras will have planned a Pre-Christmas concert; others will find an opportunity for such an appearance and perhaps not be able to perform through lack of planning.

The concert appearance in general is planned by the director but that does not lessen the responsibility of each and every member of the organization. The jump from marching to concert is a long leap and I am wondering if the percussion section is prepared to make the change. For one thing you have been playing out side and for a function which requires great quantities of volume. During this Fall season the percussion section has carried the main load in the marching formations. The drums never stop—whether the band is playing or silent. The tempo used in

marching must be interpreted through the drums being generally at a very steady rate but when necessity arises the correct changes of tempo must be presented by the drums.

Now in the concert work the percussion section no longer holds such a commanding position. The drums become one of the several sections of the whole group and must fit in accordingly.

It is for this reason that I want to caution you drummers for good concert drumming requires considerably more than is usually given for the marching band. In the first place you will be playing indoors. This alone should tip you off that loud playing is not necessary. Parade drums are not the best for concert work except for certain militaristic effects. Your best concert tone quality will come from the concert-type

drum, giving you a keen, crisp, delicate tone of a little finer texture than the heavy, marching beat requires. Whereas in the marching band most drummers really "give their all."

In the concert performance a great amount of your drumming will be with the wrist and, with the exception of the showmanship which some directors require, you will seldom use a full arm motion. This, then, is where your good drum-pad practice is going to help. I think one of the best wrist books is the *Stick Control* by George Lawrence Stone. Twenty or thirty minutes a day with this book will really develop those wrists and at the same time will improve your speed, power and endurance. For your inside work this practice will mean clear and crisp executions, better interpretations and certainly more flexibility. But of course this book will be of no value to you unless you practice diligently.

For your concert work (or any work for that matter) I can not

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During their recent concert tour of the U.S. and Canada, Sgt. George Prior and Joe Taylor of H.M. Irish Guards Band made a special trip to the Avedis Zildjian Factory in North Quincy, Mass. With them are Avedis and Robert Zildjian and Simon Sternberg (Boston Symphony Orchestra).

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urge too much practice for it is through this that you become expert. The control of your muscles in drumming is purely mechanical—the hands, wrists and arms can not do what you want them to do unless you train them to act under given situations. In drumming the given situations are the various rhythm patterns and their execution.

To make a tone on a drum requires merely that it be struck. There is no lip development as is required of the brass player; no finger development as required of the pianist or player of stringed instruments. Because tone production is so simple and easy many drummers seem to feel that no practice is necessary but if the drummer is to measure up to the standards of other musicians he must put in as much practice time as is required on any other instrument.

#### New Material

I have just received a copy of Belwin's publication: "Tympani Method" by Sidney Berg. Since this is time for concert thinking I would like to pass this method on to you and recommend that you get a copy. It sells for \$1.50 per copy and contains a wealth of material for the young tympanist—tuning, sticking—single and double, chord or triad studies and other required material plus a wealth of fine practice studies.

Better get it for the band library as well. So, with this, I'll see you in December.

### American School Band Directors Association Official Schedule

(Starts on Page 31)

tet.

8:30 P.M. Concert by the University of Illinois Band, Professor Mark H. Hinsley, Conductor.

Guest Conductors:

Dr. Edwin Franko Goldman  
Dr. A. A. Harding  
Mr. Ralph Herman  
(University of Illinois Auditorium)

10:30 P.M. Smoker—Garden Room, Urbana-Lincoln Hotel.

Please note that all of the foregoing events are located in the Urbana-Lincoln Hotel with exception of the Concert of the University of Illinois Band.

Thursday, December 16, 1954  
Third General Session

9:00 A.M. Business Meeting—University of Illinois Band Building.

10:45 A.M. Concert by Downers Grove High School Band, Downers Grove, Illinois.

Clarence J. Shoemaker, Conductor.  
(University of Illinois Auditorium)

12:00 Noon Luncheon—Fourth General Session.

1:30 P.M. Forum:

- Music for School Bands on the  
1. Elementary School Level  
2. Junior High School Level  
3. Senior High School Level  
a. Class D and C Bands  
b. Class B Bands  
c. Class A Bands  
Panel of A.S.B.D.A. Members.

3:00 P.M. Multiple instrument performance of solos for clarinet, bass clarinet and alto saxophone by Mr. Alfred Gallodoro, of the American Broadcasting Company.

Accompanist, Mr. Ralph Hermann, composer, arranger and conductor, American Broadcasting Company.

4:00 P.M. Informal talks by Mr. Gallodoro and Mr. Hermann followed by a question and answer period.

4:30 P.M. Adjournment of Convention.

Please note that all of Thursday afternoon events are located in the Urbana-Lincoln Hotel.

8:30 P.M. Concert by the University of Illinois Band, Professor Mark H. Hinsley, conductor.

(Turn the Page Please)

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bles."  
(University of Illinois Auditor-  
ium)

## Anyone Can Sing

(Starts on Page 22)

they sing and to what note they are going. As a result, when you wish to do a modulation from one number to another for an effect, it is easy to do. Also in A Cappella numbers the modulating chords are done silently, on signal, to the next number. Rarely do they change pitch. Included in warm-ups are humming, symbols, and dynamics of all kinds. Pick one type of warm-up to emphasize for each rehearsal period but cover at least two other kinds. Frequently I use a particular type of number for a warm-up and explain it as such so they will concentrate on the warm-up idea.

It is very important to sing and sight-read many easy four part chorale and hymn type numbers. Take the time to do it even if your rehearsal period is short. Don't work on more than one really difficult number in a short rehearsal period. For those who are fortunate to have fifty minute or hour periods, two numbers should be the maximum. But whether you are singing for fun, sight-reading, or working on a number, drive constantly and do not give the group that is resting a chance to talk. Their turn is next on that difficult spot. Scold constantly with purpose but do not point at individuals unless you have to. Be sure to let them know when they have finally reached the effect you want. Show it all over as well as with a smile. A sense of accomplishment is important but if a number on a program "stunk" be sure to say so. However, don't forget to praise some other spot that they did well and had been difficult to do.

Last year the chorus went on a concert tour to neighboring high schools, did a difficult Christmas concert, furnished the music for a Youth Week Service, went to the contest, did the choral work for the Rossini "Stabat Mater," sang at the county meet of the teachers associations, presented an outdoor spring concert in the park, and furnished the music for Baccalaureate Service. All that music was memorized and done well in three 26 minute rehearsal periods a week.

## Mid-West Nat. Clinic

(Continued from Page 35)

**SCHOOL MUSICIAN.** In the meantime, you may write for a program and hotel reservation card from the Executive Secretary of the Mid-West National Band Clinic, Lee W. Petersen, 4 East 11th Street, Peru, Illinois.

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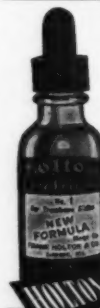
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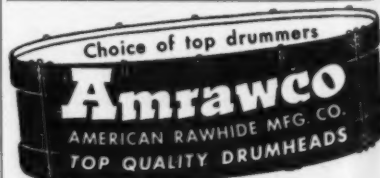
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## Never To Be Forgotten

(Starts on Page 18)

shined eighty-seven pairs of black shoes. Backstage there was the usual thrill of a great performance about to begin. The curtains parted on "the greatest grade school band in the world."

The band displayed their usual superb musicianship before an audience of approximately eighteen hundred music instructors, many of whom made the same comment the band receives wherever they go—"I saw them, I heard them, and I still don't believe it!"

And that statement alone would make it all worth while for Director Peters and the boys. For many hours of study and rehearsals were necessary to produce an organization of such outstanding caliber. It doesn't all "just happen." The long western tour was two-fold in purpose: First, it brought to other musicians and educators an inspiration by showing them what can be done in a grade school band program. And secondly, the spring tour is in the nature of a reward for good and faithful work on the part of all concert band students.

And so, as the "Joliet Special" arrived back home amid cheers of waiting parents and friends, photographers and reporters, one and all agreed it was a "never-to-be-forgotten" spring concert tour.

## Chartiers Band Had Great Summer Program

(Starts on Page 27)

hearsals were scheduled three mornings a week. The junior band met two mornings and in the warm afternoons the poor beginners sweat out their elementary instrumental calisthenics. During the month of June we attended several parades. The highlights of our June program was a band concert in which we invited all our alumni and any interested instrumentalists. We prepared for this concert in two rehearsals. Our band was very large and the sound outdoors was tremendous. It was a memorable experience. The end of June was an exciting moment for girls who were candidates for majorette. We are very proud of our majorettes because of their colorful satin uniforms that were made by our band parents.

We took a vacation during the month of July. Our director, Mr. Chimento urged us to take it easy for one month and, believe it or not, he recommended no extensive home practice.

During the month of August we worked towards the coming football season. Although football season means a lot of work and time, we

have lot of fun.

... Sounds like Mr. Chimento keeps his band busy during their summer vacations. Pretty nice of him not to make them practice. Those uniforms must really be snappy. Let's hear about your football season. ... Judy.

## College Briefs

(Starts on Page 32)

famed Carnegie Hall. Arrangements have been completed for the I.U. musicians to present a joint concert in the New York music hall on Sunday evening, Nov. 28.

Five Houston (Tex.) music stores and the National Piano Manufacturers Association have announced a joint contribution of \$3,000 to the University of Houston to further the development of piano teaching by tele-

vision under Prof. George C. Stout over the university's educational TV station, KUHT-TV.

## Film of John Philip Sousa

(Starts on Page 34)

public buildings named for him, and include shipboard scenes because Sousa composed "Stars and Stripes" crossing the Atlantic.

The UW Band will provide all the music and appear against a variety of backgrounds. Copies of the film will be made for the band's use and for public showings, and others will be sold to film libraries to help defray the cost.

Walter Meives of the University Photographic Laboratory is cameraman-director, and Student John (Turn to Page 42)

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By B. H. Walker

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

Well, brass friends, here it is November and about time to select and order some music for our Pre-Christmas Concert. Let's think together concerning some good band numbers as well as solos and ensembles which you might like to use during the month of December. Get your order in right away so you will have plenty of time to carefully prepare your concert.

**Yuletide Echoes**

A wonderful selection of favorite Christmas songs arranged as a medley for full band by **Geo. H. Sanders**, published by **Emil Ascher, Inc.**, New York. This selection includes the following Christmas songs in order as listed here: **ADESTE FIDELES, O! SANCTISSIMA, SILENT NIGHT, THE FIRST NOEL, O LITTLE TOWN OF BETHLEHEM, IT CAME UPON THE MIDNIGHT CLEAR, O! HOLY NIGHT and JINGLE BELLS.** The arrangement is easy but very full sounding with beautiful harmonic structure. The range is simple with G above the staff as the highest note for solo cornet. Lowest note for the third cornets is low A, second line below the staff. The trombone and baritone part goes only to high Eb above the staff and the solo clarinet notes run to high E except for one note reaching to high F. This number is a sure hit on any Pre-Christmas concert, and the brass parts are very interesting throughout, since they afford excellent training in phrasing and style.

**Christmas Moods**

A medley of Christmas songs arranged and published by **Hal Leonard**, 119 Center Street, Winona, Minn. This arrangement begins with a brilliant fanfare for brasses with the trombones in prominence, then comes **HARK! THE HERALD ANGELS SING, THE FIRST NOEL, WE THREE KINGS OF ORIENT ARE, O COME, ALL YE FAITHFUL (ADESTE FIDELES), SILENT NIGHT.** The selection has much program appeal, is skillfully arranged with interesting harmonies and is easy for the average high school bandsman. The brass parts add much color to the arrangement.

**Jingle Bells**

A unique full band arrangement by **Hal Leonard.** Begins with sleigh bell effects in unison against a full background of modern harmonies. Trombones, baritones and cornets start

with unison sleigh bell effects while basses, horns, etc., play the chords. The first movement which follows this introduction is led by the cornets and reeds with the melody. Baritones, horns, etc., have a counter-melody. At Section B which follows, the melody is carried by the lower instruments while the muted cornets produce an echo effect at the end of each phrase. Section C is a colorful arrangement for the brass choir which is to be played with straight tone (no vibrato). Section D makes use of skillful accents in all the parts. Section E begins with unison solo by trombones and baritones playing the theme which a little later is picked up with all the upper voices led by the muted cornets which modulates the number through the key of Ab major and back to the key of Eb major which is the original key by the time Section F is reached. At Section F the trombones, trumpets, reeds, etc., pick up the melody with horns and baritones playing the counter-melody. This continues to



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Section G, a reed duet. The ending Section H brings the brasses and full band into a grandioso climax of accented chords. The number is interesting and effective. Highest note for solo cornet is G above the staff and the highest note for the baritone is high F above the staff. Highest note for trombone is Eb above the staff.

#### **Santa Claus Is Coming To Town**

Arranged by **Paul Yoder**, published by **Leo Feist, Inc.**, a march or fox-trot printed in march size which may be used for football shows and Christmas parades as well as your Pre-Christmas concert. Why not form a Christmas tree or a sleigh for your last football show of the season, turn off the field lights and use colored cap lights while your band plays this number? This also is a good number to use on the march in your Christmas parade, playing it in 4/4 rather than cut time on the march, if you march at a fast tempo of around 144. After an effective introduction, the cornets play the melody, the first chorus and the saxophones the second time through when using it inside as a concert number. A short Jingle Bell modulation in the key of F concert follows after which the band modulates into the key of Bb concert with the reeds carrying the melody for a short section, then the brass finish the number in full harmony.

#### **Rudolph The Red-Nosed Reindeer**

A lighter number which will put all of your audience humming, arranged by **Paul Yoder**, **St. Nicholas Music, Inc.**, 1619 Broadway, New York. An easy, full-sounding arrangement in syncopated style with a range for solo cornet only up to high F. An excellent number to use on the march for your Christmas parade or for your Christmas pageant half-time show with the formation of a sleigh.

#### **Cantique de Noel (O Holy Night)**

Why not use this excellent number as a solo or duet for cornet or trombone on your Christmas concert? It is arranged by **Holmes** as a solo or duet for cornet, trombone or baritone and published by **Rubank**.

#### **The Holy City**

An ideal solo feature for cornet, trombone or baritone by **Adams**, arranged by **DeLamater** with piano accompaniment. May be secured from **EMB**, Chicago. The scoring follows the original faithfully and has been carefully phrased and edited. This same arrangement is published as cornet, trombone or baritone duet.

#### **A Wreath of Holly**

A selection of Christmas songs arranged as a duet for two trombones with piano accompaniment by **A. R. Ranger**, published by **Carl Fischer**.

#### **Christmas Carols for Band or Brass Choir**

One of the nicest collections of Christmas carols for brasses ever published. May be used with excellent effects as a brass trio, quartet, quintet or sextet or parts may be added to secure a complete full sounding band arrangement. **E. C. Holmes** is the arranger and **Rubank**, Chicago, the publisher. Various carols in this collection may be played as a selection or medley. Each carol is marked in sections by numbers to save time in rehearsing. Each book includes nineteen of the most well known Christmas carols.

#### **Tuba Methods and Studies**

A friend in Mississippi has just written me for a list of studies for his tuba students. Space here does not permit a complete list but here are a few.

#### **Elementary**

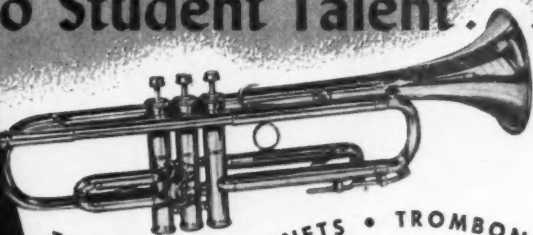
**KUHN-CIMERA METHOD FOR TUBA** published by **Belwin**.  
**RUBANK'S ELEMENTARY METHOD. THE BELWIN BASS METHOD, BOOK I** by **Edison-Hovey**.  
**THE BEELER METHOD FOR TUBA** published by **Mills**.

#### **Intermediate**

**THE ENDRESEN SUPPLEMENTARY STUDIES** published by **Carl Fischer**.

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**VANDERCOOK ETUDES FOR BASS**  
by H. A. Vandercook.

*Advanced*

**FOUNDATION TO TUBA PLAYING**  
by William Bell, published by Carl Fischer.

**TUBA PASSAGES** (Extracts from famous composers' works) published by Belwin, extracted by T. Conway Brown.

**DAILY TECHNICAL EXERCISES AND SCALES** by Pares.

**SIXTY-SIX ETUDES** by Slama.

**RUBANK'S ADVANCED METHOD FOR BASSES** by Gower-Voxman.  
**THE TUBA PLAYER'S STUDIO** compiled by Paul de Villee, a collection for tuba of the most difficult passages of the best known standard overtures, operatic selections.

*THE END*

## Clarinet Teaching

(Starts on Page 15)

octave above that, then descending thru the same intervals. Daily prac-

tice of this exercise I guarantee to bring better intonation and tone.

Resonance in the clarinet is hard to define. By allowing the beginning clarinetist to "blow" not forcefully but fully, for the first couple of years I find it easy to teach a moderation of the tone later. If the young student is never allowed to "blow" and establish a firm tone his final product will generally be "pinched" and "thin."

Perhaps these suggestions may not prove practical for the reader. If not, it bears out my contention that the best method to use is the one that gets the best results. Common sense is the best substitute for any "cure all" in the teaching business.

*THE END*

## Selmer Introduces New "Mark VI" Saxophones

(Starts on Page 11)

tones.

In addition to the many changes in mechanical design and bore proportions, the Mark VI retains the basic construction principles employed on the Super-Action Model which preceded it.

Mr. Grolimund stated that the Mark VI is now the standard Selmer Saxophone Model, and will therefore, at no advance in price. Mark VI Altos, complete in Chesterfield Traypak Cases, are \$462; the Mark VI Tenors, also in Chesterfield Traypak Case, are \$499.

Complete descriptive details on the new saxophones appear in the 1954 edition of the Selmer Band Instrument Catalog. See these new instruments at your dealer or address H. & A. Selmer, Inc., Elkhart, Indiana for further information. Be sure to mention The SM.

## John Philip Sousa Film

(Continued from Page 39)

Lucht of Reedsburg is doing the narration. Both worked on the band Rose Bowl film which has won critical acclaim in showings across the country. The Sousa film will be ready for a premiere in February.

## Clarinetists Beware!

This is the time of year when grenadilla wood clarinets are most likely to crack! Now that furnaces are being turned on, the humidity indoors is going down, and at the same time the moisture in clarinets is being evaporated. If this process is sudden enough, the clarinets may crack.

Since a fine clarinet represents an investment of several hundred dol-

## How To Improve Your Embouchure

Only too many gifted brass instrument students ruin their lips (embouchure) at the start by using an inferior mouthpiece. Many times the parents are to blame as they don't want to spend any money until they find out whether their child will continue his studies, but if a professional artist cannot use a cheap or inferior mouthpiece without seriously irritating or overstraining his embouchure, how can a student or beginner be expected to make a good start with one?

To an artist the mouthpiece generally means more than the instrument, for the best instruments will not play well unless it is used with a properly proportioned mouthpiece. A GENUINE BACH MOUTHPIECE enables you to play well in tune and to produce a clear, full tone with a minimum of effort. Instead of using excessive pressure and deforming your lip muscles, you will automatically find the natural lip position and play with a relaxed embouchure. Your endurance will be greatly increased and you can play for long hours without undue fatigue.



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Write for a mouthpiece circular describing the many models suited to your particular needs or—if you want to promote your embouchure to top condition—order the new "BACH EMBOUCHURE and MOUTHPIECE MANUAL" the best textbook ever written on "How to Start a Beginner," "The Correct Posture," "The Correct Embouchure," "How to Breathe," "How to Develop a Good Tone," "Correct Tonguing," "What Mouthpiece to Select for Your Embouchure"—in fact, everything a brass instrumentalist or instructor must know to be successful. The price is only \$1.00.

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lars, it is worth your while to review the simple rules for avoiding this costly damage. The rules sound commonplace, but those who fail to follow them are not necessarily beginners. Professional musicians, and even music dealers, are often guilty of neglect that leads to serious damage.

1. Don't leave a clarinet together after it has been played.
2. Don't play a clarinet when it's cold—let it warm up slowly to room temperature.
3. Don't put a clarinet together if the rings are loose.
4. Don't put a clarinet away until you have wiped it out with a dry swab, especially in the corners of the joint sockets and the ends of the tenons, which are the most vulnerable parts.
5. Swab the bore occasionally with a thin coating of olive oil or commercial bore oil.
6. Always keep the clarinet in its case when it is not in use.

An H & A Selmer Inc. release.

### U. of I. To Give Festival of Music

The University of Illinois Bands announce their first annual Festival of Concert Band Music, with two programs by the Concert Band, on December 15 and 16. The Festival will replace the Band Clinic which has been held on the campus every January for the past twenty-five years. January, 1954, was marked by a Silver Anniversary Clinic celebration which honored the originator of band clinics, Director Emeritus A. A. Harding. This celebration served not only as a tribute to a great man and a great idea, but also brought a significant era in band development to a brilliant climax. The technique of clinics as developed at Illinois is now such an established fact and is so universally adopted and energetically promoted that Director Mark H. Hindsley and his staff feel they should turn to another plane of contribution to musical culture and education. The festival was chosen as the vehicle for this contribution because it can retain many of the best features of the traditional clinic, yet, by its very nature can have a much more flexible and progressive format. Although the Festival will henceforth be scheduled in January, the first one has been moved to the December dates in order to coincide with the first national convention of the American School Band Directors Association. Honored by the opportunity to be host to this new organization of the nation's best high school band directors, the Concert Band will in turn honor its guests with the two Festival Concerts.

The American School Band Directors Association and the Festival of

Concert Band Music will bring to the campus several men prominent in the music world. Dr. Edwin Franko Goldman and Dr. Harding will be guest speakers and conductors. Ralph Hermann, music director of the American Broadcasting Company, will conduct the Concert Band in a premier performance of his newest work for band as well as his unique "Concerto for Doubles," featuring Alfred Galodoro, renowned woodwind artist.

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The instructors chose both melody or pre-band instruments and piano "keyboard experience" as the most effective ways to teach note reading. In "keyboard experience" the piano is used as a means of teaching the fundamentals of music to whole classes, rather than teaching piano playing directly. This technique is growing rapidly in popularity among music educators, AMC reports.



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# DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

During the marching season you may have noticed two different styles of marching. These two are commonly called the "military" and the "show" style. Many of our readers have asked us which of these two styles is correct. Since all the twirlers and drum majors have to march with a band that uses one of these two, we thought this month we would discuss both the military and the show type marching.

## Tempo

It is a little difficult on this particular aspect of the two styles to draw a clear line. If we would stick strictly to the military tradition, we would have to say that military

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

marching should be executed at 120 steps per minute. In reality, however, we find that the military tempo has been expanded by our band directors to go up to 132 steps per minute and on occasion we have seen bands that march at 144 steps that were for all purposes to be military in their marching. Some of the following characteristics will enable you to understand why a band that marches at 144 steps per minute

could still be in the military band category.

The tempo of a show band will usually be somewhere between 144 and 168. Here too, you will find a few bands that march on occasion



Achievement—Denny May, drum major of the 40 piece band of Garfield High Band, Garfield, Washington, not only handles the band during the parades and band shows, but also drills the drums. His director, Mr. Henry Howard, says, "Denny is a tremendous asset to the band." The enrollment of the school is 71.

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occasion

over 200 but very few bands are able to do this. There are practically no bands that march and play at a tempo above 168. Show drum majors (you might keep this fact in mind) set the tempo at which your band is to play and march.

#### Step

Here we find that the military band, drum major, and twirlers take a step that is usually not more than 30 inches. This is the step that an average height person takes when walking at a tempo of 120. We can all see that in six steps one will cover a distance of exactly 5 yards. Thus if everyone in the band takes six steps to the five yards the century old problem of alignment would be greatly reduced. One can also see that every person is a guide instead of having just a right guide. Taking a certain number of steps to the five yards also makes it possible to tell the distance the band will travel in a given number of measures of music. For example, it takes exactly 3 measures of a march to cover 5 yards (when using the six steps to the five yards).

The show band on the other hand usually takes a step that ranges between 22½ inches to 30 inches. Most show bands today are adopting the 22 and ½ inch step and for several valid reasons. First—This means that in 8 steps, or 4 measures, the band will move exactly 5 yards. Second—Both girls and boys regardless of their height are able to negotiate this step with relative ease. Third—It enables all members to pick up their knees higher, (which we shall see below) is a very important part of a good show band's performance. Fourth—As with the six steps to the five, all members become their own guides and the alignment problem is considerably eased.

Taking a certain number of steps to the five yards also is an aid to the twirlers and drum major. By having this definite number of counts, the strutting routine and the twirling routines can be worked out to the count. By counting out your routines you will find that it is much easier to stay together, thus adding that all important precision to your ensemble twirling.

#### Toes and Knees

In the military style of marching there is little or no attempt made to point the toes down or to pick the knees up high. This again stems from the fact that perpetrators of this method never try to point their toes or to lift their knees higher than they do while walking. This step is very smooth and when done properly by the entire band has a very nice effect.

The toes are always to be pointed down, and the knees should be picked up so that the thighs are at a 45 degree angle with the ground in the show style of marching. In some of



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the finer show bands in the country, you will find the knees are picked up even higher, which adds flash to the performance. By taking a 22 and  $\frac{1}{2}$  inch step you will also note that it is much easier to pick the knees up high than it would be if you took a 30 inch step. We are not saying, however, that it is impossible to lift the knees high if you take a 30 inch step.

Even though the band may use a 30 inch step, the drum major and the twirlers should always pick up and point their toes. This will not be possible while twirling on the march, but it can be done while simply marching.

#### The Free Hand

The free hand is usually swung six inches in front of the leg, and three inches behind it. This in recent times has also been exaggerated a little to add a touch of flash to the band's performance.

In the show band we find that the free hand is swung in an arc up across the front of the body. At the top of the swing the hand of the individual is just in front and below the sternum. There are many variations on this, but they are for the most part patterned after the one described above.

Once again we find that occasionally the twirlers and drum major can use their hand in a similar manner. For some individuals, however it looks best to have the free hand on the hip. Do not be afraid to experiment a little by trying different positions of the free hand.

#### The Back

In both the military and the show band the back is arched a little to the rear. The degree for the military varies from 0 to about 2 degrees. The degree for the show band varies from 0 to not more than 6 degrees. The degree is usually that which the band director happens to like. Beyond 6 degrees, however, the band member

(Turn to Page 65)

### Elementary Piano Workshop

(Continued from Page 17)

sway, eyes closed). Jean felt it right away. Good, Jean. All sing with me and sway again. Think of a smooth, quiet stream, flowing over the sand bars.

As Marian Flagg has pointed out in her helpful book, "Musical Learning," "Note patterns are mastered without effort when organized by the beat. If the beat is not felt, there is no music."

#### Establishing Melodic Direction

The direction of the melody line is now brought into focus. Teacher: Close your eyes again. This time, (Turn to Page 52)

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## Let Me Answer Your Flute Questions



By Rex Elton Fair

### The Beginning Flute Student

This is being written in hopes that it may help some of you band and orchestra directors or music supervisors who many times, find that you must teach beginning flute students, even though you do not play the flute. Please believe us when we state that we have great admiration for all and each of you who find yourselves in this category. This is especially true when it has been proven to us that you have done a very good job and have attained really fine results. But now, on with our story.

#### First of ALL

Be sure to avoid encouraging anyone who has an "Under Shod" bite—one who's lower teeth protrude beyond the upper ones—in a normal attempt to close their teeth. Never have we contacted anyone so handicapped, who could produce even a fair flute tone. It was about five years ago that we had a young lady call at

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

our studio with flute and music, and asked that she be permitted to register in our School of Flute Playing. Quite naturally we accepted her, but it was during her second lesson that we asked her how long she had been studying the flute. She said that she had been taking lessons for over two years, and at times felt very discouraged. The poor child played piano quite well and was most musical. After starting our flute lesson we asked her how she would like to play a few tones on the clarinet, and she said "Oh I think that would be wonderful." She did not know it, but we had "sized up" her situation and had refaced a clarinet mouthpiece to fit her particular bite. SO! Out came the clarinet, and within thirty minutes, she was playing more clarinet than she could play on her flute, after two

years of private lessons with some "none-observing" flute instructor. This year she is playing solo clarinet in one of our great university bands. Also, be sure to avoid encouraging anyone with an abnormally thick lower lip from taking up the study of playing the flute. This is no particular handicap so far as their playing the Clarinet, Oboe or Bassoon is concerned.

#### First Lesson for the Beginner

Teach him to read the notes, accurately and rapidly.

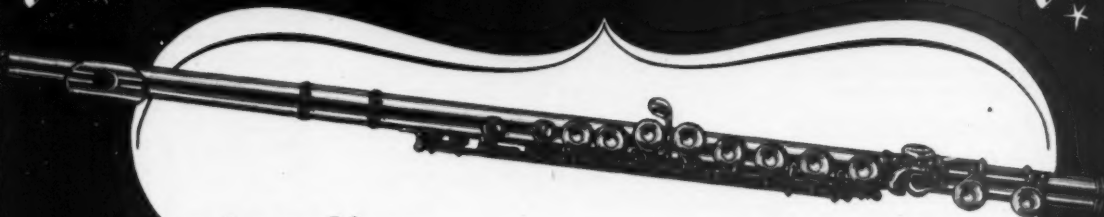
First tone to be produced on the headjoint only.

Next show him how to hold the flute, fingering B on the middle line. Be sure that he keeps 4 right on the D sharp key and that he holds it down, so that it is open. Then teach him to play B-A-G and explain that this spells bag. Following that, teach him the fingering for F-E-D. Then in order to help him remember these

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new fingerings, explain to him that the combination spells Bag Fed. Next in line is to get him to finger B and then to remove his thumb from the thumb key—only about an eighth of an inch, and to avoid placing it back on the flute where there are no keys—and explain that this position makes C. The second octave is just like the first with the exception that the first finger left must be UP on middle D. When your student can play all of these notes or tones, have him play the low D and show him that by merely placing four right on the two keys below—usually consisting of one flat key and the little roller key—that he has produced the lowest tone on the flute—the average one.

\*Note: There are a few flutes made that have the low B natural, but most of them are made to special order for some fine flutist with some Major Symphony Orchestra. We'll go into this later.

And now your student can play the first two octaves of the C Major scale. At least he knows the fingering for it and eventually, we hope that he will be able to produce all the tones.

From here on we recommend the use of the Rex Elton Fair Flute Method Book I. We suggest further that you show page 10 as a beginning, and make sure that your students understand the diagrams, fingurations and the like as shown on this page. Next, turn to page 64 where you will find a complete—regular fingering chart—that should be easily read. From here on we should like for you to start them on page 12 and follow thru, page after page. Constant reference to this chart will not be necessary as the fingering is plainly marked for each new note, just as it appears. Be sure that the student develops no bad habits in fingering. Such habits—as you very well know—are most difficult to break. The most dominant in this regard is the fingering of low and middle E, F sharp, middle and high D, and G sharp in altissimo. Be sure that the student keeps the D sharp (four right) down (open) on all tones except of course, the low C, C $\sharp$ , low and middle D, and the high B and C. Overlooking this constitutes the most dominant bad habits of flutists. Please keep this in mind.

It will be a great advantage to your student as regarding pitch, intonation, tonal quality and color, and general response, should this rule be carefully adhered to. Be sure to keep the D sharp keep OPEN as advised above. Also see to it that the first finger left is UP on middle D, D $\sharp$  and E flat.

Note: To be continued in the next issue of The School Musician.

THE END

### With Us—It's a Tradition

(Starts on Page 23)

- b. Down in the Forest.....Ronald Shirley Young  
The Lord's Prayer.....Malotte Gwendolyn Powell .....Dancer  
Jean Tucker .....Soprano  
Clair de Lune.....Debussy Norma Matthews .....Dancer  
"Reverie".....Debussy Gwendolyn Powell .....Dancer
- a. Psalm 150.....Lewandowski - Wilson  
b. My Heart is a Silent Violin.....Fox  
c. All the Things You Are.....arr. Ringwald  
d. Ain' a That Good News.....arr. Dawson  
Mixed Choir  
Festive Finale "God of Our Fathers".....Maddy  
Choirs and Band—  
Conducted by Mr. Robert A. Smith

At the end of each semester, when the week of Commencement approaches, every one understands that one of the Choirs will perform at the Baccalaureate Vespers.

With the ever-expanding program of Secondary School Music in Baltimore City, there has evolved an Annual City-Wide Music Festival, featuring Choirs of all Senior High Schools. Each school may be represented with feature selections by one of the singing groups, while the other choirs participate in the massed numbers. Dunbar has been ably represented at both of these Festivals—first, by the Mixed Choir, and recently, by the girls.

Friendly ties between Dunbar and other schools throughout Baltimore, and even to Annapolis, have been strengthened by the contributions of these groups. Rapid strides in Community relations have been made through the efforts of the Choirs. Opportunities for the development of individual talent have grown out of activities sponsored by the Choirs.

Membership in the organizations has thus proven beneficial to our students and an inspiration to all concerned. The success is due largely to the fine cooperation of the Administration, Faculty, and Student Body, headed by its Principal, Mrs. Vivian E. Cook, and the parents and friends in the Community.

THE END



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By David Kaplan

Send all questions direct to David Kaplan,  
Director of Music, Reynolds Community  
High School, Reynolds, Illinois.

#### Basketball Season

With the football season at an end the director must turn his attention to other things. Not long from now Christmas time will be here with its attendant concerts and pageants. But before the holidays arrive there will be a host of activities including basketball games and Thanksgiving assemblies. No doubt appearances at "open house" and patriotic ceremonies have already taken place.

Let us turn our attention to basketball. In some cases the full band is used while in others the "pep" or "corn" band holds forth. Since the band usually sits at these games (though maneuvering on the floor is not uncommon) here is a chance to use those youngsters whose embouchures were not quite ready for the vigors of the marching season. Again, please warn these students not to overblow. Certainly, they will be excited over their first appearance but we must stress how indiscriminate blowing is harmful to the embouchure.

Many directors give all the clarinet players the first part during the "athletic" season to strengthen the effec-

tiveness of the section. This is of course a good idea. However, do not rush the young student. Be content with third parts being played well rather than first parts not being played at all. I think sometimes we are too much in a hurry to move the beginner up the ladder.

#### Holiday Season Ahead

Most of the appearances at athletic events will soon be over. It is time to settle down and consider next month's concert. How about using the clarinet choir as one of the concert numbers? The choir is a beautiful medium of expression what with three Bb parts, altos, bass and contra-bass clarinets. I have heard some very nice things from a small group of twelve players in which only the Bb's and bass clarinet were used. A choir playing the Christmas carols would be effective. We will be hearing more about the clarinet choir in months to come.

No concert can be a success unless the players are in shape. By "in shape" I do not refer only to technique but also to expressive playing. Of course the clarinet students should be studying and practicing all year and not just before concerts or contests. Though studying does go on during football season some thing is missing. I know of no better training for sensitive playing and expression than the ensemble program. Rather than wait until January when contest considerations are under way why not start a few ensembles right now? The program will aid your band's total effort immensely.

#### Expression in Music—Part III (Dynamics)

In this series of short articles on expression, Part I (May) discussed phrasing with special attention to the melodic line. Part II (June) dealt with some common faults in expression.

As important as "dynamics" is to the meaning of the music is it not puzzling how neglected is this factor in actual performance? I am reminded of a sight reading contest I witnessed last Spring. One of the directors was giving instructions to his group in the few minutes at his disposal. The various key changes and tempo indications in the overture were pointed out but not one word was uttered

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about dynamics. The band did a good job of sight reading, technically speaking. There are those who will say that this is a squeamish viewpoint because in the sight reading there is little time to discuss technique let alone dynamics.

But that is just the point: dynamics must go hand in hand with the other technical factors. No one expects a group to play perfectly at sight with all the nuances expertly interpreted. Still statements concerning factors other than notes seem necessary. We should not divorce dynamics from technique in our thinking. At a rehearsal this summer I watched a fine director at work with a fine band. A new, difficult overture was presented to the band, and the opening remarks were made. The director commented on the changes in key, tempo, solos and also, in the short minutes of his introduction, indicated changes in moods, pp passages and

large ff parts. In subsequent rehearsals the subtle nuances were discussed and played. This director has ingrained in his students the importance of viewing music in the total; thus, even in the initial reading session the students OBSERVED most of the dynamic markings.

What we must do as music educators is to stress continually, in the private lesson, in the ensemble, and in the band rehearsal, the use of the dynamic marking. In another issue the specific use of dynamics will be discussed.

#### Literature of the Music Companies The Saxophone Book—by Don McCathren G Leblanc 1954. .35

Mr. McCathren's new 26 page booklet was received here in June. It is another in the Leblanc Education Series.

The nine chapters are devoted to embouchure, position, breathing, tone, tongue, fingering, vibrato, counting,

and practicing. Illustrations are plentiful and in tonguing and fingering chapters many exercises support the printed word.

In the opening chapter Mr. McCathren suggests that the mouthpiece alone be used in the first formation of the embouchure. He suggests further that the student should feel as if the gripping is coming from all directions with the lips. These thoughts are good. The chapter on position contains the statement that the alto sax should be held in front while the tenor and baritone, because they are larger, must of necessity be held at the side. I have long held this opinion and I also like the manner in which the first steps in tonguing are analyzed. The chapter on fingering discusses good habits, alternate fingerings, trills, tremolos, and the range above high "f".

I wish a tenth chapter on expression would have been included. As long as the development of good habits in fingering, embouchure, and tonguing are discussed why not an equal amount to the development of good habits in expressive playing. A chapter devoted to dynamics, phrasing, et al would not have been out of context. Today the expressive element in music is certainly taking a back seat in most discussions.

The above statements should in no way detract from the value of the booklet. Mr. Don E. McCathren, Director of Research and Education Services for Leblanc, has done a splendid job with this book. I would recommend the Saxophone Book very highly for the private teacher, the public school director, the teacher in training, and for use in college music education classes.

#### Book Review

The Clarinet: Some Notes Upon Its History and Construction—by F. Geoffrey Rendall. Philosophical Library, New York, 1954. 6.00

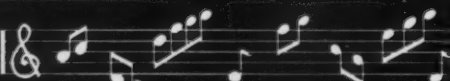
Do not take the subtitle seriously. The text is a more comprehensive report than the title indicates. Mechanism, history, and the music and musicians that have contributed to the progress of the clarinet are discussed. Altenburg's *Die Klarinette* has long been the standard treatise.

Translations of Altenburg by Himie Voxman and Harry Bettoney appeared a few years ago in *Woodwind Magazine*. The late Mr. Rendall was an English clarinetist and a contributor to scholarly journals. His text is a good contribution and a *MUST* for clarinetists. At another opportunity I should like to digress in some length on some aspects of this work.

#### New Music Reviews

Clarinata for Bb clarinet and piano—Maurice C. Whitney. Jack Spratt 1954 .80

Minuetto from Piano Sonata for Bb clarinet Quartet—trans by Seay. Jack Spratt. 1953 score and parts. \$1.25. Little Serenade for Bb clarinet—Purcell

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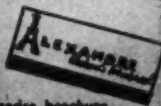
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Sonata in Eb for clarinet-Soler (Wor-  
ley). Spratt. \$1.00.  
Melancholy for Alto Clarinet-Maurice  
C. Whitney. Spratt. .80.

Here are some publications from the  
Jack Spratt Company of Old Green-  
wich, Connecticut. The top two are  
new; the remaining five have been  
reviewed in these columns.

The Clarinata was no doubt written  
with the young student in mind. The  
solo is written in a two octave range  
from low "g" and affords a pleasant  
little experience. There are no diffi-  
cult parts in the clarinet or piano in  
this Grade 2 number. In 4/4 and in  
easy keys, the young student can use  
the solo to advantage.

The Minuetto arranged by Albert  
Seay is taken from the Mozart piano  
sonata in Eb, K 282. The music is  
charming, not too difficult and worthy  
of selection. Solo passages are as-  
signed to the second and third parts.  
The first clarinet reaches up to "f"  
above the staff, the other parts re-  
main lower. Probably Grade 3 stuff.

The Little Serenade is an excellent  
Grade 2 choice, fine for grade stu-  
dents. The Gotham contains some  
nice things of Bach, Haydn, Rossi,  
etc. The Soler and Schubert are more  
advanced works, Grade 3-4, with  
more advanced piano parts. The Mel-  
ancholy can also be played by an alto  
sax and tenor sax and is good for  
contest.

### Jackson High Tops In Music

(Starts on Page 29)

ber 11. The band has also performed  
for each football game, marched in  
several parades, and will make nu-  
merous other appearances during the  
year.

Just prior to the opening of school,  
the Jackson Band Parents Club spon-  
sored a picnic for the band members  
and their families. The Club, under  
the leadership of President Richard  
Baughman, is currently undertaking  
a drive to raise money for new uni-  
forms.

In addition to the seventy-two piece  
Senior Band, Jackson also has a  
seventy piece Junior Band, a High  
School Choir, a Boys Glee Club, a  
Girls Glee Club, and a Freshman Girls  
Glee Club.

All of these groups are under the  
direction of Paul Lehman, a graduate  
of Ohio University at Athens, who is  
currently in his second year at Jack-  
son. The band is improving steadily  
and the musical picture is quite  
bright at Jackson Memorial High  
School.

Wow! Sounds like Jackson High has  
a top-notch music program. Mr. Leh-  
man must be kept pretty busy. . . .  
Judy.

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## Elementary School Workshop

(Continued from Page 46)

show me when the melody goes up by raising your hand and when it goes down by lowering your hand. (Teacher sings.) Good. John, Steve, Carol, you have good ears.

### Awareness of Phrase

The rise and fall of the phrase must be heard and appreciated from the very beginning. Crescendo and diminuendo in "Little River" when sung and played by beginners bring a smile of pleasure to their faces. The "breathing" of the phrases played first with right and then with left hands on different registers may be compared to punctuation in language reading.

### The Creative Approach to Minor Mode Indian Rain Dance

It has been discovered that class piano demands a creative attitude in the teacher. Songs that kindle interest in one class may or may not appeal to another. Fresh material or a new approach is sometimes indicated on short notice. The writer is indebted to Hazel Harvey Quaid of Arizona State College, Tempe, for this idea which has proved to be effective with many young beginners, even the least dextrous. A five-finger melody can be changed to minor mode by lowering the third of the scale. The tonic chord can be played as an open fifth to simulate Indian drums. The open fifth is easier than the complete chord for a small and weak hand. The children invariably like the minor tonality.

"Indian Rain Dance" (see illustration), derived from "Little River" is an exhilarating musical experience for even the shy and slow-thinking pupil. The open fifths are played as introduction, accompaniment and coda by one child. The minor tune is played and sung by some one else. The class shouts Hi! on the key note as it is played on an upper register to give an Indian ending.

By this experience the children become aware (1) of a strong basic beat under a contrasting rhythmic melodic flow, (2) of design in music,

(Turn to Page 59)



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# The Band Forum ...

By Daniel Martino, A. B. A.

## Getting Ready for the Concert Season

Now that the echoes of the gridiron fanfares are beginning to fade away, it is time to give some thought to plans for a successful concert season.

First of all, it would seem essential to give careful consideration to the preparation of an interesting and stimulating repertoire to be built up by the concert band for use at home and on tour. The music to be selected for performance purposes should always be chosen with the abilities of the various sections in mind. As an obvious example, no conductor not possessed of a fine bassoon player would consider programming a work such as "The Sorcerer's Apprentice," nor would the conductor of a band with a weak or barely adequate trumpet section think of using "Universal Judgment" in public performance. The band's potentialities must always be taken into serious consideration when the repertoire for the year is being planned.

It is true that numbers which present a real challenge must be placed in the folders if the band musicians

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

are to be stimulated and if interest is to be kept at a high pitch. But to use music which is completely beyond the performing ability of any group is to discourage and stifle ambition and the desire to improve playing ability. The goal must of necessity be high, but it must not be impossible of achievement.

Often high school musicians can startle their conductor in the quality of performance they may reach when properly stimulated and inspired. This inspiration, of course, must emanate from the conductor himself, and must be of an encouraging nature, always spurring the student on to better performance than even he thinks himself capable of. A conductor who demands nothing from his musicians will receive nothing. Standards can be maintained at a very high level without resulting in discouragement on the part of the youthful musicians.

To have a fine performing band means also to have a fine reading band, and the only way to develop excellent reading ability on the part of any group is to devote a portion of every rehearsal to sight reading. Gradually the level of difficulty of the sight reading numbers can be raised, until at the end of the concert season any given group can do an adequate job of sight-reading much more difficult music than would have been possible at the beginning of the season.

One of the greatest problems of the switch from marching to concert playing is that of refinement. The aggressiveness of the football marching music must be subdued, and the more artistic, controlled tone developed for concert work. Long tones should be stressed. Phrasing and nuance can be developed to their greatest potentiality.

The quality of the music to be read and performed during the months to come is of utmost importance. The old and worn excuse, "our band is too young and inexperienced to play really good music," is no longer valid. The so-called "good" or "Great" music has not always achieved its place because of its difficulty. Six sharps

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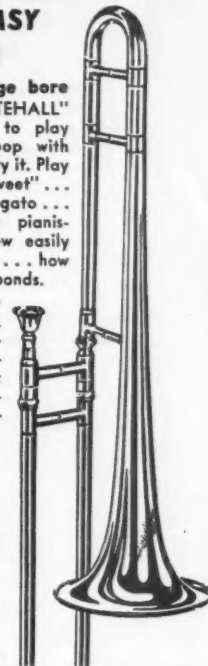
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and many sixteenths do not guarantee the worth of any piece of music. Some of the finest and greatest music ever written is extremely simple in structure and technical demands upon the players. Too often technical difficulty is considered the primary criterion of evaluation. It is far better to hear a technically easy number played with true artistry than to hear a more difficult number hashed to shreds by players incapable of giving it a fine rendition. It is good experience for the players to attempt a number beyond their technical abilities in sight reading, but to present such a work in public performance achieves no purpose whatsoever.

Variety is another quality which the repertoire must possess. Different types of music and different styles of writing will enhance the attractiveness of the band rehearsals and stimulate the musicians to greater effort. It must also be remembered that "plateaus" can be reached in musical performance, as well as in academic progress. There will be times when a certain number will "go stale"; at such a point in musical progress, that particular number should be left in the folders for a few rehearsals. Upon a later return to it, the conductor may find that many of the habitual errors and rough spots have smoothed out, and that it will be possible to go on and perfect the number to the performing stage.

Above all, with the great wealth of fine music that is available today for the concert band, it seems criminal to fall back to so many of the old standards of the day of the silver cornet bands. Contemporary audiences will be more receptive to contemporary music than you might imagine. Try them and see.

## All Girls Show—HI-JINX

(Starts on Page 21)

of posing as one of the "weaker sex." It is a common occurrence for the masculine members to either undergo a complete treatment at the beauty parlor or to purchase a wig. Of course, the masquerade would not be complete without make-up, hose, and high heels. The recent campus hero is the boy who had to buy six tickets and change his disguise several times before he finally managed to see the entire show.

The Hi Jinx has grown by leaps and bounds since it made its original debut on the Whittier High School stage. Twenty-six years have passed; faces have changed; new dancing techniques have been introduced; but the Girls' League Hi Jinx has remained an event to be long-remembered by both the performers and the audience.

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## The Band Stand

(Starts on Page 14)

by the Oberlin Symphony Band, Arthur L. Williams conducting. Program note: "A member of the teaching staff of the Oberlin Conservatory of Music since 1933, Normand Lockwood studied with Boulanger and Respighi as a *Prix de Rome* winner (1929-1932). He is now in New York on a Guggenheim Fellowship writing an opera "The Scarecrow", commissioned by the Ditson Fund of Columbia University and scheduled for performance in May, 1945. "Goin' to Town", his first composition for symphonic band, was written in 1943, and is dedicated "To Arthur L. Williams and the Oberlin Concert Band." Beginning at a lively pace and ever increasing to the end, this composition catches the spirit of modern jazz rhythms and harmonies. The solo Bb trumpet introduces the rhythmic theme upon which the work is developed."

47. Donald I. MOORE—HYMN RHAPSODY, first performed April 19, 1953 in Waco, Texas by the Baylor University Golden Wave Band, the composer conducting. Program note: "Based on three old favorites—"We're Marching to Zion," "In the Garden," and "Jesus is All the World to Me," this is a purely instrumental treatment of the music. The purpose is to bring out the beauty of the melody and harmony through unusual harmonization and expansion and extension of the melodies, even combining the hymns in several instances. It is hoped that this setting will arouse added appreciation for the beauty of these hymns."

48. Emil SMEDVIG—TROLLDOM—Suite in three parts, first performed in Seattle, Washington by the University of Washington Summer Concert Band, Walter C. Welke conducting. At the time Mr. Smedvig was an under-graduate student in composition at the University of Washington. It should be noted that this young composer has been continuing his creative writing for band having been heard in the Northwest Division CBDNA reading sessions last May 21-22 with his "Prelude", "Spirit Wrestlers" and "Probescidian" compositions for band.

49. Abram NEIGHBORS—SMOKY RIVER—Fantasy for Band in two movements: Allegro; Adagio Cantabile, first performed in Seattle, Washington July 18, 1951 by the University of Washington Summer Concert Band, Walter C. Welke conducting. Program note: "A graduate of the School of Music, Mr. Neighbors received his Master's degree for this work, completed under George McKay. It is based on American folk music of Southwestern Missouri and Oklahoma where Mr. Neighbors lived."

THE END

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## Ted Mack Amateur Hour

(Starts on Page 28)

ally viewed T-V show. The boys came through with flying colors and received congratulatory letters from all over the country, especially from music teachers commenting on their beautiful tone blending and balance.

Mr. Gorby, their number one booster, is the chaperone on their trips. "It's wonderful," he stated, "that these talented youngsters get together and have such a great time in creating good music. I feel that if students throughout the country were encouraged to play in school bands, there would be far less boys getting into trouble, and far more happy, healthy-minded students!"

## Pen Pal Club

(Starts on Page 29)

have no membership card. While showing it to the music supervisor at Bristol High School, she accidentally got it mixed in with several of her papers, and it got thrown away. I would appreciate it very much if it would be possible for you to send me another? I would like to have it that I may show it to several of my fellow classmates, and perhaps I can get some of them to join.

I have written to Gary when he was the head, and I will continue to write to you on various occasions. I hope that you will not mind, and I hope that you will answer as he did all the time.

To begin with, I am a senior in high school, and I am taking a business course. I am also a teen-age reporter for The School Musician. I have several extra-curricular activities, some of which are: a member of our year book staff; a member of our school paper staff; a four-year member of our glee club; a two year member of the special group, and also a member of the International Relations Club. This occupies my time pretty well, but I do find spare time to write, as I am doing now.

My reason for wanting to belong to your club is because of the fact that I am a singer. I have taken lessons for six years, and I hope some time to become famous. I hope that you will publish my name in your club section, as I would very much like to hear from other student musicians. How about telling me a bit about yourself in your letter when you write me. I would be very much interested in knowing what clubs you belong to, and just what your interests are.

Hoping to hear from you soon, I remain:

Sincerely yours,  
Charles Dumond."

Charles address is:  
Charles Dumond  
97 A. Earl Street Extension  
Bristol, Connecticut

Now let's write to Charles too.

I hope some of you will do as Charles is going to do with his membership card and show it to some of your classmates who play an instrument or sing. There are, as you know, no membership fees or any dues to be paid. The only thing we ask for you to do, is to write to other teen-agers all over the world. How about some new members gang?

Well have a happy Thanksgiving holiday and I'll be seeing you again in December.

Your Pen Pal Coordinator,  
Karen Mack

P.S. Don't forget to send me a snap-shot of yourself to be printed in this column. . . K. M.

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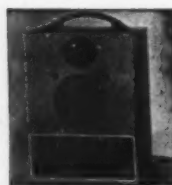
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## The String Clearing House

By Dr. Angelo La Mariana

Usually at this time of the year, our thoughts are turned to that not too far off Christmas program. Because of this, we have tried to include in our selections for review, some works that would be highly appropriate on a pre-Christmas or Christmas presentation. In planning such a holiday program, each of us has to consider so many factors concerning the size of our school, type of community, availability of props, etc. that no effort has been made to suggest any particular type of Christmas program per se. Many of the following works however, will charm both the players and audience alike at Christmas or throughout the year.

### Suitable for Christmas

**Twenty-five Christmas Carols** — for String Ensemble or Violin Solo and Piano. Arranged and edited by Irma Clarke. Published Boston Music. Parts 30c—Piano 60c.

The Carols, playable in the first position by all instruments, are in the same keys in which they are usually sung. (Lyrics are included in all parts.) They have been arranged for two violins, viola or violin 3, cello and piano. May also be played by a string quartet without piano. Excellent for elementary grades as well as for community singing. Carols from many lands are included. Grade 1-2.

**Ski Run**—Max Di Julio. For String Orchestra. Published C. H. Hansen Music Corp. Complete Set \$2.50, Parts 35c. Piano Conductor 75c.

A light allegro moderato number in popular style. Coda is presto. Violin A and Cello playable in 2nd position, Bass 3rd position. Violin B, C, and Viola, in 1st position, have divisi passages. About Grade 3.

### Orchestra

**Hans Christian Anderson, Overture**



Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

from, Frank Loesser, Arr. Merle J. Isaac. Publisher Frank Music. Selling Agent, Hansen Publishing Co. Set A—2-2-1-1-1- and 3rd Violin (Viola)—\$3.00 . . . Set B 5-5-3-3-3- \$4.50 . . . Set C 8-8-5-5-5- \$6.00. All above in addition to full reed, brass and percussion. Piano Conductor 75c. Parts 30c.

This short melodious Overture includes *Thumbelina*, *Anywhere I Wander*, *Wonderful Copenhagen*, with interperations of "I'm Hans Christian Anderson and The Inch Worm. String parts are well edited and fingered, where violin, cello and bass are in the positions. The four stave score is well cued. Suitable for Junior and Senior High Schools. About 2-3.

It seems to the writer these three selections could lend themselves nicely to a Holiday Program. The balance of the music reviewed is not of Christmas interest.

### For String Orchestra

**String Section Suite**—E. T. Milkey—Publisher Mills. Score and Parts \$2.50. Parts 35c. Score \$1.00.

A short melodic and novel suite in which each of the five movements features a section of the strings. May be used effectively for demonstrating strings in or out of school. Total playing time is 5:20. First movement, Allegro, features First Violin. 2nd Movement, Andante, features Second Violin. 3rd Movement, Allegretto, features Viola. 4th Movement, Andante, features Cello. The last movement, Larghetto, features String Bass. Violins need 3rd position for their section solos. Third violin (optional), Viola and Cello, 1st position. Bass includes the 5th position. Grade 3.

**Concert Repertoire**, arranged Ralph Ginsburgh. Publisher Neil A. Kjos, Parts \$1.00, Piano (with cues) \$1.50.

This is the second in the Palmer House Ensemble Series, arranged for Solo, Obligato and 3rd Violin (Viola T.C.) Viola, Cello, Bass and Piano. Ten perennial favorites including: Two Guitars, Mikado Selections, Lemare's Andantino, Waldtenfel, Waltz Medley, Ich Liebe Dich, Grieg, are included as well as Mother Goose Hoe Down, Avellanenda, (Rhumba) and



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### Orchestra

**Our School Orchestra Folio**, arranged by M. J. Isaac, Publisher Robbins Music Corp. Each Book \$1.00. Piano Conductor \$1.50.

Fifteen popular songs from the "20s" and "30s" including *I'm an Old Cow Hand*, *Goofus*, *You Were Meant for Me*, *When I Grow too Old to Dream*, *Daybreak*, *Jeannine*, *Ramona*, *I'll See You in My Dreams*, as well as two marches, *Anchors Aweigh*, and *Our Director*.

Advanced Violin, Cello and Bass use 3rd and 4th positions. 2nd and 3rd Violins, (Viola T.C.) and Viola are playable in the 1st position. Most selections are fingered, especially when positions are used. Suitable for High School. Guides 3 and 4.

**Playing in the Orchestra**, compositions and arrangements by C. P. Herfurth, Published by Bourne, Score \$2.50, Parts 60c, piano \$1.25.

Fifteen selections suitable for elementary and Junior High School needs including, *The Poet*, R. Schumann; *Hail, Star of Heaven* and *Watchman's Song* by E. Grieg; *The Great Gate of Kiev*; *Priest March* from the *Magic Flute*; *Andantino*, Lemaire; *Barcarolle*, Offenbach; *America the Beautiful*; *Columbia Gem of the Ocean*; *America* and seasonal hymns.

Advanced violin includes 5th position. Violin A, B, Viola and Cello (except *Priest March*) playable in 1st position. Bass includes 2nd position. Reed and Brass parts make few demands on the student. Music is Octavo size. Grade 1 and 2.

**Mississippi Suite**—(A tone Journey in Four Movements) by Ferde Grofe, Arr. M. J. Isaac. Publisher Leo Feist. Set A, 2-2-1-1-1 also includes 3rd violin (Viola T.C.) \$10.00. Set B, 5-5-3-3-3 \$12.00. Set C 8-8-5-5-5 \$14.00. Additional String Parts A to B, or B to C \$2.00 each. Piano Conductor \$2.50. Parts 60c. (In addition to strings, all sets include full reed, brass and percussion.)

This familiar American Suite has been arranged for school use. It includes *Father of the Waters*, (Andante Maestoso) *Huckleberry Finn*, (Scherzando), *Old Creole Days* (Andante) and *Mardi Gras* (Allegro). String parts have been fingered. 1st Violin and Cello need 4th position. Bass 2nd position. Violin 2 and 3 (Viola T.C.) and Viola playable 1st position. Suitable for High School and above. Grade 3-4.

**Ebb Tide**, Robert Maxwell arranged M. J. Isaac, Publisher Robbins. Set A—\$4.00. Set B—\$5.50. Set C—\$7.00. Additional string parts, A to B, and B to C, \$1.50 each. Piano Conductor \$1.00. Parts 40c. Includes 3rd Violin (Viola T.C.)

This *Hit Parade Selection* is now available in an effective arrangement for school use. First violin includes

the 4th position. 2nd and 3rd Violins, (viola T.C.) and Viola playable in 1st position. Cello playable in 2nd position and has 3 and 4 string arpeggiated figures. Bass playable in the 1st position. All string parts are fingered. Suitable for High School. Grade 4.

**CORRECTION:** September Issue, page 55. **Early Classic Works** published Sam Fox. Review of this work listed price as Each Set \$10.00. The correction is made to read Each Set \$1.00. Extra parts should also be corrected to read 15c. We regret this inaccuracy.

See you next month!

## Portable Yardlines

(Starts on Page 6)

1/3 marker.

Other specialty items available are, Permanent Membership Plaque, and Scale Football Field. Other items to be presented are: Percussion Cabinet on Wheels, Decals With Your Band Seal, Award Keys, and Printed Point System.

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(Starts on Page 6)

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## Elementary Piano Workshop

(Continued from Page 52)

by creating introduction and coda (3) of the technic of playing staccato in one hand and legato in the other. The dexterous pupils immediately try putting hands together.

### The Ear Approach to FUNCTIONAL HARMONY

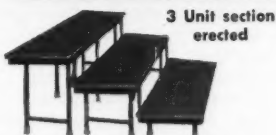
Three Primary Harmonies or Colors

William A. Adams, in an article in Educational Music Magazine, once suggested an approach to functional harmony that has seemed to be effective when applied to class piano. He said, "The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups.

(Turn to Page 65)

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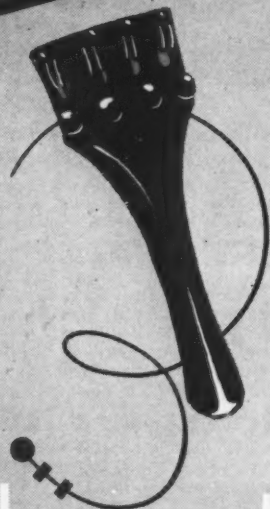
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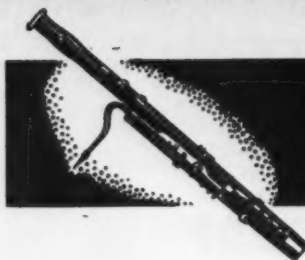
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*The Double Reed  
Classroom*

By Bob Organ

November is a trying month of the year, that is, if we allow it to be so. Most of our out of door musical activities are over and we suddenly find ourselves in doors and our interests more or less confined to Pre-Christmas preparations—thus the need to seek working materials for future programs ranging from solos, small ensembles of many types on up to full band or orchestra programs.

We have been doing a great deal of playing out of doors, in perhaps all kinds of weather. Atmospheric changes affect the instruments and in most cases they will need adjustments for satisfactory performance.

#### Is Your Instrument in Playing Condition?

Of course our first duty is to see that our instrument is in good playing condition. The dust or dirt that accumulated around the keys during Foot Ball Season—pads that became hardened due to moisture from playing, followed by the drying effect of the warm Sun—the little knocks and dents to key rods—keys moved just enough to prevent pads from seating—and many other little things that occur during the excitement of a hard fought Foot Ball game. These incidents do happen! And all have an effect on the future playing condition of our particular instrument. This not only applies to the double reed instruments, but all woodwinds.

#### Pre-Christmas Preparations

Next in line of duty will of course be our Pre-Christmas preparations. Solos — Duets — Trios — Quartets — Quintets—etc. all 'have a place in our program as well as the Band or Orchestra of which we are a part.

Band and Orchestra programs are a part of our school or community activities and are necessary to our well being as a school or community. However, we of the DOUBLE REED clan should be thinking further ahead.

In conjunction with the regular Band or Orchestra work, I strongly recommend playing in small combinations, especially woodwind ensembles—it represents one of the finest schoolings possible.

#### Value of Small Ensemble Playing

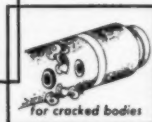
Regardless of what instrumentation we find in our small ensemble group, there is a very definite value from such practice. 1) We learn to tune more accurately; 2) phrase together; 3) start and end our phrases to-

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gether; 4) play the required nuances with intelligence; 5) acquire a more equal tonal balance; 6) gain a better understanding musically; 7) we learn to use our own initiative instead of leaning on our colleague; 8) summing it all up, we learn to hear the importance of all the instruments including the double reeds.

These contributing factors combined, develop the player musically and aid in acquiring a sensitiveness for future performance. Our attention to the realm of expression, tempo, dynamics, unity of feeling in interpretation, etc., develops the player to an extent that such knowledge and musicianship is applied automatically and with ease when performing with larger units and organizations—namely Band or Orchestra. All of this enhances the performances of these larger units.

#### Necessity of Tonal Balance

When I speak of tonal balance I refer to the quality of tone produced. As an example—I judged, for instance, a Clarinet Quartet—here we had four instruments of the same musical timbre, and yet I heard four different qualities of sound: In other words, it didn't sound like four Clarinets.

This can be true of any group of similar instruments—In fact it frequently happens amongst Oboists. Two Oboes playing as a team should have a similar quality of tone. If two players of the same instrument show dissimilar qualities of tone, they should very carefully listen to each other while playing as a team and eventually a unified sound will be developed. This is a MUST for excellent performance.

#### Unifying the Double Reed Sound

Tonal balance is a MUST for good performance in every instrumental section of any organization. Hence, the necessity of DOUBLE REED players practicing together as a unit or ensemble.

We all understand that the traditional Woodwind Quartet is composed of Flute, Oboe, Clarinet and Bassoon. In adding a French Horn we have the Quintet—However, for our purpose we DO NOT have to follow this instrumentation as a criterion. We have Clarinet Quartets, Flute Quartets, Saxophone Quartets, all types of Brass Quartets—why not a DOUBLE REED Quartet? I use DOUBLE REED ensembles all the time and find it pays dividends musically—It develops better players on these instruments.

#### Form a Double Reed Ensemble

Just one year ago I made a suggestion in the DOUBLE REED CLASSROOM column of THE SCHOOL MUSICIAN concerning Pre-Christmas program preparations from which I received so many "THANK YOUS" that I am going to suggest it again.

Take your Hymn book or Christmas Carol book—should you not have one consult your Council of Churches, they will surely have some—Get your Oboes and Bassoons into a group and divide the parts accordingly. The Oboes can divide the treble clef parts and the Bassoons can divide the bass clef parts. In this manner you will have full harmony and you will find that it is fun to do.

Many of my former students who are now Band Directors and Private Teachers inform me that they have a DOUBLE REED Quartet, two Oboes and two Bassoons. Others who do not have two Oboes in their school use Flute, Oboe and two Bassons, while others use two Oboes, Bassoon and Bass Clarinet, etc. Others have Oboe Trios, Bassoon Trios and one school entered a Bassoon Quartet in the State Contest. The final thought in all of this is to form the double reed players into a group or some type ensemble. The tonal balance, alone, developed from this practice is well worth the effort.

Last month I mentioned, in connection with the topic of our discussion, my two recently published books, "Oboe Performance-Teaching" and "Bassoon Performance-Teaching." May I take this opportunity to thank all of you good people for your comments on these books—they were all grand.

As was stated in the Foreword "The intent of their purpose is to help both student and teacher in becoming better equipped for the tasks ahead in the art of double reed performance and teaching." The contents contained therein are an accumulation of many years experience not only as a performer, but as a teacher and lecturer. They contain the basic materials I have used successfully

through my years as a double reed clinician. For your general information—there are more materials in the offing.

Again may I say "thanks for your comments on the books" and should your local Music Dealer not have these books in stock—have your dealer order them or you may order them directly from BOB ORGANN MUSIC STUDIOS, 842 South Franklin, Denver 9, Colorado.

So long for now. See you next month.

## String Survey

(Starts on Page 20)

cific string problems so as to be in a better position to assist string teachers and school orchestra directors.

g. Put greater emphasis on avocational aspects of string playing and its use as an educational tool in the development of pupil personality. Hold to the philosophy of what good string training can do for the child rather than what the child, through music, can do for the school. Strive for greater recognition of string music study and string music groups in the school. Lend support to the instrumental program as curricular and not extra-curricular activity.

h. Take time to recognize and praise every little progress made. Your encouragement and support means a great deal to the string instructor and will stimulate him to do his utmost to further the string program.

THE END

## You Can Read It In December

- **The Band A Community Built**, by August San Romani. It is possible for a High School Band to become the municipal band for a community. This band of McPherson did just that, and more.
- **A Christmas Pageant**, by Walter Rodby and Lois Glenn. Here for the first time, the SM will publish in its entirety a complete original Christmas Pageant that can be produced in any school or church with a minimum of time and effort.
- **Let's Have a Piano Player in the Band**, by George Way. What has happened to the Marimba players in our school bands. Mr. Way tells you why and how this important instrument can be used effectively in concert band performances.
- **TV-In Your School Tomorrow?** by Donald J. Shetler. What are the possibilities of using TV in YOUR school? How can it be done? Mr. Shetler gives you the answers to these and many other questions in the December issue.
- **The Accordion and Guitar "Get the Credit,"** by L. J. Cooley. Did you know that a High School in California now has a fully accredited class in accordion and guitar. How was this possible? Why did Arnold Murry, music director at Englewood high school start these classes? You will find the answer in the December issue.
- **Many Others**—Pictures, Features, Official Organization News, Clinicals, Teen-Agers Section, Smart Ideas, and Others.

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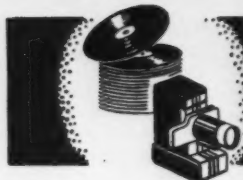
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will fit into the plans of many preparing for this occasion as well as a wonderful aid for music teachers and students.

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The marches and dates of recording: 1—March New York Hippodrome, 1916; 2—Pathfinders of the Panama Canal, 1916; 3—The Chantman's March (To the Men of the Sea), 1922; 4—Ancient and Honorable Men of the Artillery, 1922; 5—National Game March, 1926; 6—Black Horse Troop, 1926; 7—The Thunderer, 1903; 8—The Jack Tar March, 1905; 9—American Wedding March, 1920; 10—Keeping in step with the union, 1915.

### Recordings

Starlight Concert: Debussy: Clair De Lune; Elgar: Pomp and Circumstance; Brahms: Hungarian Dance No. 5; Weber: Invitation to the Dance; Tchaikowsky: None but the Lonely Heart; Rimsky-Korsakov: Flight of the Bumblebee; Sibelius: Valse Triste;

Send all questions direct to Robert F. Freeland, Melix High School, La Mesa, California.

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ibelius: Finlandia. The Hollywood Bowl Symphony Orchestra with Carmen Dragon directing. One Capitol Full Dimensional Sound Record #P8276. \$5.72. (12" long-playing.)

A beautiful new recording bringing together eight compositions found very popular. Also they are compositions used a great deal in both elementary and secondary school work. The "Symphonies Under the Stars" with the Hollywood Bowl Symphony Orchestra has been operating for more than thirty seasons under such superb conductors as Stokowski, Beecham, Koussevitsky, and Steinberg. Excellent performance. A high-fidelity disc recommended highly.

Symphonic Marches: Rimsky-Korsakov-Bridal Procession from "Le Coglada" and March of the Nobles from "Mlada" with George Weldon and the London Symphony Orchestra; Berlioz-Rakoczy March from "Damnation of Faust" and Trojan March from "Les Troyens" with Jean Martinon and the Lamiyrex Orchestra of Paris; Strauss — Persian March, Egyptian March with Wilhelm Schuechter and the Philharmonic Orchestra of London. MCM E145 Long playing 10 inch disc, \$3.00.

A most enjoyable disc and one that will find a place as a first purchase for the school music library. Four marches performed by three great orchestras and conductors. The Bridal Procession is a colorful Oriental-tinged work filled with lovely arias and brilliant orchestral diversissements. The "March of the Nobles" is a high-colored specimen of "national" music at its finest, is one of the best sections of this suite. Johann Strauss, Jr. is represented with two attractive pieces in march tempo which demonstrates a piquant energy and colorful instrumentation make them irresistible. A melody taken by Berlioz while he visited Hungary, from the Hungarian anthology and bore the name from the Count Trojan's "Rakoczy March." Recommended.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 (Pathétique). William Steinberg and the Pittsburgh Symphony Orchestra. One Capitol 12 inch longplaying disc. #P8272. \$5.00

Although considered a rather common symphonic work, here we find fresh beauty of tonal sound and depth of interpretation. A work classed with the "Ninth Symphony" of Beethoven, the "Jupiter" or "G minor" symphonies of Mozart or the "Symphony 104" of Haydn's.

The symphony begins darkly with an introduction foreshadowing the principal subject; this subject is nervous and impatient and unhappy; it works itself into a very dramatic climax; but it is not until the second subject arrives that we are conscious of the pathetic climate of the work. The "Pathétique" theme applies mostly to the last movement. Recommended.

Echoes of Spain: Carmen Dragon conducting the Hollywood Bowl Symphony Orchestra. One 12 inch long-playing high fidelity disc. Capitol #P-8275. \$5.95.

The recording "Echoes of Spain" was chosen for several reasons. First it is an outstanding performance. Second, because of the demand for music of Spain for the general music classes. Eight selections of Spanish music on one disc makes for a valuable album. Contents: Falla "Ritual Fire Dance"; Ponce "Estrellita"; Gade "Jalousie"; Chabrier "Espana"; Lecuona "Malaguena"; Lecuona "Andalucia"; Padilla "El Relicario"; Granados "Intermezzo from Goyescas."

Recommended as an album with direct, original melodies and simple structure a truly vivid picture of Spanish gaiety, irresistible in all its vitality and color.

Alice in Orchestrabilia, by Ernest La Prade. Conducted and arranged by Don Gillis. One 10 inch Longplaying disc. Records of Knowledge ROK-20. \$3.75

Alice of Wonderland invades Orchestrabilia in an imaginative story by Ernest La Prade. The musical accompaniment is fine and interesting. The narration carries with it an air of adventure and expectancy. Alice and the listener meet the various instruments of the orchestra. A libretto is included with a colorful record jacket. Recommended for elementary and intermediate school children.

Bach: Suite for Flute and Figured Bass in C Minor. Otherside; Vivaldi: Concerto for Flute, Oboe, Violin, Bassoon and Figured Bass in G Minor; Sonata for Flute and Figured Bass in D Minor. One 12 inch disc. Haydn Society HSL-80. \$5.95

Although there is some doubt as to the originality of the scoring, the recording is highly recommended. Beautiful music, well played and recorded. A valuable addition to the literature for the flute. Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Robert Gendre, violin; Paul Hongne, bassoon; Robert Veyron-Lacroix, harpsichord.

TAYLOR: Through the Looking Glass, Op. 12 ("Five Pictures from Lewis Carroll"). Eastman-Rochester Sym-

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phony Orchestra conducted by Howard Hanson. One 12 inch LP Disc. Mercury: ME-MG-40009. \$5.95

An addition to Mercury's Olympian Series of high fidelity recordings. Deems Taylor's "Through the Looking Glass" though modern, is romantic in character and easily deserves the beautiful reading that it gets. Dr. Howard Hanson has done much to further the work of young American composers. Highly recommended.

**THE KING OF INSTRUMENTS. Vol. 1. The American Classic Organ. G. Donald Harrison, narrator. One 12 inch longplaying disc (44 min.) \$5.00** postpaid from factory: Aeolian-Skinner Organ Company, Boston 25, Mass.

Here we have a demonstration record that will find a great use in the music classes, as well as all interested in music. The pipes of the organ are described and heard. The record was prepared by G. Donald Harrison, English-born president of the Aeolian-Skinner Organ Company. Pipes from many instruments, including the shattering State Trumpet at the Cathedral of St. John the Divine, in New York, are explained and presented, alone and in combination, in phrases or in whole compositions. At one point the full range of the organ is exemplified in an ascending scale from the lowest to the highest tones, which provides a fine test for your phonograph equipment.

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**Dvorak: Symphony No. 5, in E minor, Op 95 ("From the New World"). Arturo Toscanini and the NBC Symphony Orchestra. One 12 inch longplaying disc. RCA Victor LM 1778. \$5.72.**

Recorded in Carnegie Hall, New York, on February 2, 1953. The new RCA ultra-directional microphone was used. It was placed approximately 16 feet above Maestro Toscanini's head to secure a brilliant, highly defined sound and the utmost clarity in the various instrumental choirs.

Also this symphony has been recorded many times, but this disc will be a leading choice. Performed with warmth and clarity as well as true feeling and understanding. The cover of the album is the "November Evening" of Charles Burchfield from the "Metropolitan Museum." Recommended for first purchase.

## Films

**Immortal Bizet: Almanac Films, Inc., 516 Fifth Ave., New York 36, N. Y. 16mm film; 2 reels; 20 minutes, sound, black and white. Purchase**

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The timeless story of the immortal George Bizet. Here, as a film document, is the story of the French boy born with a prodigious musical talent... though was to die at 37, uncelebrated and unknown, the composer of some of the most beautiful music the world has ever known.

As a background to this stirring film story, the Yvonne Gouverne Choir and the Concerts du Conservatoire perform Bizet's works with moving virtuosity. Recommended.

**Concert Hall Favorites:** *Almanac* Films, Inc., 516 Fifth Ave., New York 36, N. Y. 16mm film; 1½ reels, 16mm, sound, black and white, \$50.00

Yfrah Neuman, violinist, plays the celebrated "Melodie" by Gluck and "The Bee" by Schubert. Susan Reed, folk singer; Performs in her inestimable manner "Greensleeves" an old English folk song; The Columbus Boy Choir, rated America's finest Boy's Choir, sing "The Echo Song," a 16th Century Italian song.

Eugene List, one of our greatest young pianists, plays the fabulous "Staccato Etude" by Anton Rubinstein.

**War Dance:** Oklahoma University-Educational Materials Dept. One reel sound 16mm film in color, \$125.00. Rental.

Prepared in 1954, this film demonstrates the "good time dance" of the Grass Dance Society of the Lakota Sioux, whose members were warriors of renown. Different ways of dancing are shown and the symbolism of the traditional costume elements and dance steps is explained by Reginald Laubin, lifelong student of the culture and folkways of the Plains Indian. Authentic costumes and music.

#### The Drum Major Workshop

(Continued from Page 46)

is apt to lose his balance.

Drum major and especially twirlers, cannot arch their back very much, by all means not beyond the 6 degree point. Incidentally you may find that you look better if you march with your back straight.

#### The Head

Hear we find that both styles demand that the chin be level for all practical purposes and the eyes be looking straight ahead. When necessary everyone tends to glance at the ground but if you continue to look at the ground you will drop your head forward and this will give you the appearance of being off-balance.

From the above you can see that both styles are acceptable and that certain bands are more able, as a result of their personnel, to adopt one style as the other style.

For the drum majors and twirlers we suggest using those items which

are best for you as an individual or as a group if you are one of many twirlers.

#### Next Month—

Every drum major should know the positions of the baton such as carry baton, port baton, etc., so we shall take these up in our December workshop. For the twirlers we will discuss various stunts for Christmas Shows.

#### THE END

### Elementary Piano Workshop

(Continued from Page 59)

These groups derive their names from the three important roots of the traditional harmonic system; the tonic, dominant and sub-dominant. In this way they are comparable to the three primary colors used by the artist: red, yellow and blue. It has seemed helpful to use this analogy in class piano to develop awareness of harmonic contrast.

"Looby-Looby", a listening lesson: introduction of the dominant seventh. Teacher: When you are painting or coloring, can you mix colors to make blue? No. Red? No. Yellow? No. Can you mix colors to make green? Yes. Brown? Yes. Orange? Yes. These are secondary colors. In music, there are primary chord colors as well as in

art. You can accompany all of your songs if you have the use of these three primary chords. Some day, you can use some beautiful secondary chords.

In "Looby-Looby", you need one new primary color. What chord did you use in "Row, Row, Row your Boat"? In "Are You Sleeping, Brother John?" Yes, tonic. (Teacher plays tonic in F) Close your eyes and listen to the chords for "Looby-Looby". If you hear a different chord color, quickly raise your hand to show me. Don't open your eyes. You can hear better with eyes closed. (Teacher softly harmonizes the tune. Children respond by picking out the dominant seventh at the cadence.) Teacher: Tell me exactly what word the new chord comes on. Yes, on "light". In the next phrase, is there a dominant seventh chord? (The children listen). Yes, on the first syllable of Saturday. At the end of the verse, on "self" Three dominant sevenths.

The three occurrences of the dominant chords (see Looby-Looby No. 2 illustration) are identified by the children by ear. The listening approach takes the children over the threshold of functional harmony. Soon they discover that they can harmonize all their tunes, so far, with these two chord colors.

After the class has become familiar (Turn to Page 66)

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**OBOE REEDS:** \$1.25, on your tube \$1.00. Charles S. Nutick, 3108 Chestnut St., N. E., Washington 18, D. C.: Formerly Sousa.

## Elementary Piano Workshop

(Continued from Page 65)

with tonic and dominant progressions in several tonalities, the need for sub-dominant harmony is manifest. It is usually introduced effectively during the Christmas season, to make possible the piano accompaniment for "Silent Night."

The child's musical background is derived from unconscious ear-training. In class piano, we are concerned with conscious ear-training intended to organize the child's experience and to give him tools to use intelligently. An ultimate objective is conditioning the pupils to see what they hear and hear what they see. To this end we practice concentrated listening for

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specific elements of music, such as basic beat, melodic direction, chord progression, and style. We experiment in many keys, many styles, in major and minor modes. We use many familiar tunes, which afford experience in harmonic progression with a strong sense of anticipation. These procedures are preparing the pupils for note reading and are developing keyboard facility and also musical memory.

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